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music at convocation hall

Music at Convocation Hall: MACH VIII

Welcome to the eighth year of our heavily subscribed flagship concert series, *Music at Convocation Hall.* It was originally designed to appeal to the widest possible audience, featuring the highest in performance quality and incorporating a variety of music with an emphasis on the most revered. Obviously that design has worked well, because our audiences sometimes find themselves escorted to overflow seating on stage!

In previous years we have sometimes adopted a composer/theme: regular concert goers will remember Brahms one year and Schubert another. This season our concerts are based not so much on a theme, as on a string of pearls with a rather spectacular one in the middle: the complete Piano Trios by Ludwig van Beethoven. They will be performed in December and March by the popular Ménage à Trio: Stéphane Lemelin (piano), Martin Riseley (violin) and Tanya Prochazka (cello). Though it is sadly true that Stéphane is now at the University of Ottawa (to be closer to his family), he will be back for concerts and masterclasses.

The season begins with masterworks for organ: Marnie Giesbrecht is a champion of new music for organ, but we gave her our wish list of great Baroque and Romantic organ works, and she is happy to oblige. Another keyboard recitalist, this time pianist Jacques Després, will present a stunning program of works by Debussy, Liszt and our own Malcolm Forsyth in March. Our other keyboard faculty member, Janet Scott Hoyt, can be heard in recital in October with her friend and colleague from the Banff School, soprano Nan Hughes.

In a total change of pace, the season will end with a virtuoso performance by our resident saxophonist William Street, whose special guests will include the Beau String Quartet from Calgary (their violinist Stephen Bryant and his wife, violist Sue Jane Bryant, are well known to Edmontonians from their previous association with the Edmonton Symphony Orchestra).

Single ticket prices are now $12/adults, $7/students/seniors, but a subscription will not only reduce that already affordable price by 30% but will also guarantee a seat in the house. Not only that: as our repeat subscribers already know, a silver subscription ticket will admit you to any concert in Convocation Hall, should you have to miss a MACH evening.

The traditional Early Bird incentive – free parking for the first 20 subscribers – will be offered again this season.

Subscribe now to this exciting series : MACH is THE one.

Friday 21 September

Marnie Giesbrecht, organ
Best loved organ works by
Johann Sebastian Bach,
Felix Mendelssohn
and Charles-Marie Widor

Friday 19 October

Nan Hughes, soprano
Janet Scott Hoyt, piano
Ludwig van Beethoven
An die ferne Geliebte
Malcolm Forsyth
Métis Songs
Nicolas Slonimsky
Advertising Songs

Saturday 1 December

Ménage à Trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
Ludwig van Beethoven
Piano Trio in E flat, Op 1 No 1
Piano Trio in C minor, Op1 No 3
Piano Trio in B flat, Op 11
Piano Trio in D, Op 70 No 1 (The Ghost)

Friday 8 March

Jacques Després, piano
Claude Debussy
Children's Corner
Malcolm Forsyth
Je répondrais
Franz Liszt
Sonata in B minor

Friday 15 March

Ménage à Trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
Ludwig van Beethoven
Piano Trio in G, Op 1 No 2
Piano Trio in E flat, Op 70 No 2
Piano Trio in B flat, Op 97
(The Archduke)

Friday 5 April

William Street, saxophone
with guests
The Beau String Quartet
Stephen Bryant, violin
Anita Dusevic, violin
Sue-Jane Bryant, viola
Jee-Hoon Kim, cello
Roger Admiral, piano
John McCormick, percussion
John Taylor, double bass
Program will include works by
Gavin Bryars, Darius Milhaud, Richard
Galliano, Astor Piazzolla, Terry Riley and
Carlos Gardel

7:15 p.m. Pre-concert introduction

8:00 p.m. Concert

Roger Admiral completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg. Currently he works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey.

The Beau String Quartet was formed in 1990 by Steve and Sue Jane Bryant, formerly of Edmonton's Debut Quartet, along with Stephenie Soltice and Charles Bernard from the Calgary Philharmonic. The quartet has studied at the Banff Centre, working with Thomas Rolston, Martha Strongin-Katz (of Cleveland, Ohio), Karen Tuttle (of the Juilliard School) and the renowned cellist Janos Starker. In addition to the works of the masters - Mozart, Beethoven, Schubert and Brahms - the Beau Quartet also features the music of Peter Schickele, Carl Nielsen, Alfred Schnittke and several Alberta composers. Each summer they perform during a 15- day river trip through the Grand Canyon, giving concerts in some of the most spectacular natural amphitheatres in the world. In 1999, the Quartet released their first CD of quartets by Nielsen and Sibelius.

Jacques Després has dazzled audiences for over two decades in his native Canada and the USA with his sensitive yet powerful style and sympathetic interpretations of a broad range of composers.

Since his debut with the Montreal Symphony Orchestra in 1978, Mr Després has appeared as soloist with many other symphony orchestras. He has also shared the stage in gala concerts with internationally renowned pianists such as Radu Lupu and Lazar Berman.

Mr Després completed his doctorate at the University of New York at Stony Brook and holds a Master's degree from the Juilliard School of Music. In 1996 Mr Després joined the faculty of Western Washington University in Bellingham and is now Associate Professor of Music at the University of Alberta. He has recorded for the Eroica and Gallo compact disc labels.

Marnie Giesbrecht studied and concertized as a pianist throughout her undergraduate (University of Alberta) and graduate degrees (Mozarteum, Salzburg, Austria and Eastman School of Music, Rochester, NY) before engaging in formal studies on the pipe organ. Marnie Giesbrecht studied organ performance with Jacobus Kloppers and Gerhard Krapf and graduated with a DMus in Pipe Organ Performance from the University of Alberta in 1988, a recipient of numerous scholarships and awards. She performs frequently as an organ soloist and ensemble player in Canada, the United States and Europe and has been heard on the CBC and SABC (South African Broadcasting Corp). She is Associate Professor of Music at the University of Alberta and National President of the Royal Canadian College of Organists

Nan Hughes is a versatile artist whose musical interests have taken her around the world, including concerts with the Norddeutscher Rundfunk Orchestra in Hamburg (in a special live broadcast of Penderecki's music, conducted by the composer), and the London and Vancouver Symphonies in Canada. As winner of the Artists International Competition, she gave her New York debut recital at Carnegie hall in 1994. In the summer of 1995, she added the songs of Marlene Dietrich and Edith Piaf to her repertoire, performing a European cabaret at the Banff Festival for the Arts and has taught there for the past five years.

As well as operatic engagements, Ms. Hughes has a growing discography. She attended the Juilliard Opera Center and holds a MM from Boston University and a BA (cum laude) from Harvard. She resides in New York City and Banff.

John McCormick is a graduate of the University of Alberta where he received his Bachelor of Music Degree. John is presently performing with The Edmonton Symphony Orchestra, The Edmonton Opera, The Alberta Ballet, The Strathcona Town Band, The Millcreek College Band, Tommy Banks and many Chamber Ensembles.

John is a faculty member at the University of Alberta Department of Music and is also a faculty member at the Alberta College Conservatory of Music, The Kings

University/College and Concordia College. He is the Founder and Director of "The Alberta College Percussion Ensemble" and "Alberta College Summer Percussion workshops" and is in demand as a clinician and teacher throughout Alberta.

Ménage à Trio

Pianist **Stéphane Lemelin** tours regularly in Canada, the United States and Europe, and has collaborated with artists such as Boris Berman, David Shifrin and the St. Lawrence and Muir String Quartets. He has also appeared as soloist with most of Canada's major orchestras. Stéphane Lemelin has made several compact disc recordings as a soloist and chamber musician.

Stéphane Lemelin is currently Professor of Music at the University of Ottawa. A laureate of the Casadesus International Competition in Cleveland, he is the recipient of several national and international awards.

Martin Riseley was born in Christchurch in 1969. After graduating with a Bachelor of Music degree he went to the Juilliard School in New York City to study with Dorothy DeLay and he graduated with his Doctorate in 1996. In New York he was soloist and concertmaster with the Chamber Players of the Juilliard School. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. Martin Riseley is currently Artist-in-Residence at the Department of Music of the University of Alberta. He has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos with the orchestra.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher. Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. She broadcasts frequently as soloist and chamber musician on CBC Radio and is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley. She continues her international performing career, playing in Germany, Russia, the U.S. and Australia. In July 1998 she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. A student of Andre Navarra and Janos Starker, Ms Prochazka gathered prizes at prestigious competitions: she was a semi-finalist at the Tchaikovsky Competition in Moscow and won the Suggia Prize in London. Ms Prochazka is an active recording artist for the ATMA and ARKTOS labels.

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

William Street, soprano saxophone, has appeared as recitalist, conductor and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on several award-winning compact disc recordings and his performances are broadcast frequently on the CBC. A Selmer clinician, Dr Street holds degrees from Northwestern University, the Conservatoire National de Bordeaux, France and the Catholic University of America and was awarded the Certificat d'Aptitude de Saxophone, France's highest recognition of excellence in music performance and pedagogy. Professor of Music at the University of Alberta, Dr Street teaches saxophone, directs chamber music and conducts the University Concert Band.

John Taylor has been the assistant principal bassist in the Edmonton Symphony Orchestra since 1983. He has also performed with The Toronto Symphony, Canadian Opera Company, the Hamilton Philharmonic, Orchestra London Canada and New Music in Toronto. As a jazz bassist, he has performed with Tommy Banks and many others. John has toured with drummer Billy Reed, Kent Sangster and the Vivianne Cardinal Quintet featuring PJ Perry. He has also played electric bass on ESO Pops Concerts with many guest artists including Marvin Hamlisch and Ashley MacIsaac. John is the bassist on PJ Perry's CD with the Edmonton Symphony and the soon to be released CD by Jazz Singer Dianne Donovan. He is the Section Head of the Bass Department at Grant MacEwan Community College.

STUDIO 27

We'd like to take a moment to introduce you to an exciting new space. Studio 27 used to be 2-7 Fine Arts before the Music Resources Centre moved to the Rutherford Library. It is now an intimate 70-seat theatre with a 7-foot grand piano, sophisticated lighting and a fully-equipped recording booth.

It is also a link between the seemingly esoteric musings of the electro-acoustic studio next door and the human interaction of the concert stage.

In 2001-2002 we will be offering at least three new New Music concerts: the first will be held in Convocation Hall on January 25, 2002 as part of *Faculty & Friends*. Others will be held in Studio 27.

If you come, you will be intrigued, amazed, sometimes even amused as we draw you closer to the intricate melodies and rhythms of the entire audible world.

For more information on the electroacoustic studio, please contact Dr Laurie Radford at 492-4859 or via e-mail: laurie.radford@ualberta.ca

NEW MUSIC CONCERTS

Thursday 4 October

Structural Damage
Vancouver's Sound/Improv Duo
: Andrew Czink (piano/electronics)
: John Oliver (guitar/electronics)

Thursday 22 November

Music for Instruments and Computers
:David Eagle (aXiO MIDI Controller)
:Russell Whitehead (trumpet)
:Laurie Radford (computer, electronics)

The program will include works by Berio, DiScipio, Eagle, and Radford

Concerts at 8:00 pm

Studio 27
Just off the second floor
centre stairwell
Fine Arts Building
University of Alberta

Tickets

$10 adults
$5 students/seniors

Allison M Storochuk has performed extensively in Canada, the United States, Japan, England, Australia, Belgium, and Austria. She has received degrees from Northwestern University, Arizona State University, and the University of Alberta. As a winner of the 1998 Johann Strauss Scholarship Award for the Advanced Study of Music in Austria, she studied at the Mozarteum in Salzburg with Alfred Prinz and Alois Brandhofer. She performs frequently with the Edmonton Symphony Orchestra and Saint Crispin's Chamber Ensemble. Allison was invited to perform at the International ClarinetFest in Ostend, Belgium in July of 1999. Allison can be heard on the Arktos label and with the Contemporary Music Ensemble.

Born in Japan, **Ayako Tsuruta** moved to the United States in 1980. She continued her studies with Leena K Crothers at the Neighborhood Music School in New Haven. She received her Bachelor's degree from The Juilliard School and Master's and Artist Diploma from The Yale School of Music as a scholarship student of Josef Raieff and Claude Frank. Ayako has given numerous solo recitals and chamber music concerts, and performed with orchestras in Europe and North America, including Alice Tully Hall in Lincoln Center. She is currently a doctoral candidate, as well as a sessional instructor at the University of Alberta, where she studied with the late Marek Jablonski.

Diane Persson received a Master of Music degree in Performance and Literature from the Eastman School of Music; and continued her musical studies with the National Youth Orchestra of Canada, the World Youth Orchestra, and with bassoonists William Waterhouse in London, England and Mordecai Rechtmann in Tel Aviv, Israel. She has toured North Americal extensively with the Canadian Opera Company. She is a frequent performer with the Edmonton Symphony Orchestra, the Red Deer Symphony Orchestra, and the Primavera Wind Trio. Currently a sessional instructor at the University of Alberta, Diane teaches Bassoon and Woodwind Techniques. Diane is also the conductor of the Edmonton Philharmonic Orchestra.

Tanya Prochazka (see Music at Convocation Hall)

After more than a decade of leading the bass sections in the Hamilton Philharmonic and later the Canadian Opera Company Orchestra, in September 1991 **Joel Quarrington** assumed the position of Principal Double Bass of the Toronto Symphony Orchestra. A past winner of the Geneva International Competition, Joel has made solo appearances in Canada, the United States, Europe and China. He has played concerti with many Canadian orchestras including the Toronto Symphony. A double bass teacher for the Royal Conservatory of Music and the National Youth Orchestra of Canada, he is also a renowned chamber musician and much sought after for chamber music festivals throughout North America. Joel performs on an Italian bass made in 1630 by the Brescian master, Giovanni Paolo Maggini.

Martin Riseley (see Music at Convocation Hall)

Janet Scott Hoyt (see Music at Convocation Hall)

Gerald Onciul is a member of the longest standing professional orchestral horn section in North America, that of the Edmonton Symphony. The section has remained intact for 24 years. He received his Bachelor of Music in 1977 from the University of Alberta and went on to further studies in Los Angeles and Toronto. Gerald has appeared as soloist with the Edmonton Symphony and has performed with the Mexico City Philharmonic Orchestra. He is currently Visiting Assistant Professor at the University of Alberta, lecturing on horn, and is a frequent performer at the Call of the Wild Horn Festival held annually at Cold Lake, Alberta.

Primavera Trio

Hiromi Takahashi is a graduate of the University of Alberta and his primary teacher was Perry W Bauman, a graduate of Curtis Institute. Mr Takahashi was a member of the National Youth Orchestra of Canada 1973-75 and the Canadian Chamber Orchestra 1974. In 1976, he was a member of the Primavera Players which was a resident woodwind quintet at the Banff School of Fine Arts. As a soloist, he has appeared in France, Sweden and Japan. He has taught oboe at Mount Royal College, University of Saskatchewan, Alberta College, The King's University College and Augustana University College. He was appointed in 1992 as a Visiting Assistant Professor of oboe at the University of Alberta.

John Mahon is a graduate of the University of Alberta Department of Music and has been playing the clarinet in Edmonton for many years. In particular, he has, over the past 20 years, maintained and profited from an ongoing musical relationship with the oboist, Hiromi Takahashi and bassoonist, Diane Persson. Along with his work as a musician, Mr. Mahon is the Executive Director of the Edmonton Arts Council as well as a partner and producer with Edmonton based Arktos Recordings Limited - Alberta's largest classical compact disc label.

Clemens Merkel and **Isabelle Bozzini** formed the Merkel-Bozzini Duo in December 1997. Their profound affinities led them to organize projects together for which they have achieved recognition on numerous occasions.

Most of their concerts as a Duo have taken place in Germany, Switzerland and Canada. They live in Montreal and often perform there as members of Ensemble KORE and Les Violons Du Roy.

Born and raised in Vancouver, **Dennis Miller** has been Principal Tubist of the Vancouver Symphony, the Houston Symphony, and now l'Orchestre symphonique de Montréal which he joined in 1989. He has given solo recitals and performed concertos with orchestras and bands in both Canada and the United States. He has had several pieces written for him and has given premiere performances of works by such composers as Harry Freedman, Ian McDougall, Alec Wilder and Howard Bashaw. Mr Miller is also Assistant Professor of Music at McGill University, where he teaches tuba and brass techniques and conducts the McGill University Brass Choir.

Musaeus: a professional quartet of principal string players Norbert Boehm, violin, Maria Geppert, violin, Graham Tagg, viola, Mark Rodgers, cello

Musaeus was founded in 1982 by the first-chair string players of the Lethbridge Symphony Orchestra. They perform in major centres and smaller communities throughout Alberta, Montana, Saskatchewan and British Columbia. Musaeus is equally at home playing the works of Bach, Brahms, Bartok or the Beatles in concert halls, church halls or art galleries. Their enthusiasm for the quartet repertoire is evident in their high spirited performances.

Roger Admiral (see Music at Convocation Hall)

A native of Lethbridge, **Aaron Au** is currently a member of the Edmonton Symphony Orchestra and an instructor of violin and viola at the University of Alberta. Aaron studied violin and viola performance at the University of British Columbia. With the support of the Johann Strauss Foundation, Aaron studied violin and viola at the Universitat Mozarteum in Saltzburg. He has won many competitions including the 1993 CIBC National Music Festival, when he was violist of the Bridge Trio. Aaron attended the National Youth Orchestra of Canada sessions 1992-1994 and 1996 and performed as concertmaster on trans-Canada and Japan tours.

Alycia Au is currently studying with Andrew Dawes at the University of British Columbia in a Bachelor of Violin Performance degree. She has seen much success as soloist, chamber musician and orchestral player. Alycia has won many competitions at the local and provincial level and has been featured as soloist with the UBC Symphony Orchestra, National Arts Centre and the Edmonton Symphony Orchestra. Alycia was the violinist of the Bridge Trio, who won the 1993 CIBC National Music Festival and then went on to record for CBC's regional broadcast. She has also had the opportunity to travel three years with the National Youth Orchestra of Canada and presently serves as the concertmaster of the UBC Symphony Orchestra.

Jacques Després (see Music at Convocation Hall)

Christine Enns graduated with a Bachelor of Music Degree with honors in performance from the University of Alberta in 1990. She has performed on piccolo and flute with the Edmonton Symphony Orchestra since 1991, and regularly performs with the Edmonton Opera, Alberta Ballet, Richard Eaton Singers, and the Alberta Baroque Ensemble. Christine teaches through the Alberta College Conservatory of Music and has taught as a faculty member of Augustana University College. Most recently Christine completed her LLB at the University of Alberta, and she is currently articling with the law firm of McCuaig Desrochers.

Friday 7 September

Jacques Després, piano
Martin Riseley, violin
Alycia Au, violin
Aaron Au, viola
Tanya Prochazka, cello
Hugo Wolf
Serenade in G
Franz Schubert
String Quartet in A Minor, Op 29, No 13, D 804
Antonin Dvorák
Piano Quintet in A, Op 81

Friday 5 October

The Primavera Trio
Hiromi Takahashi, oboe
John Mahon, clarinet
Diane Persson, bassoon
with guests
Christine Enns, flute
Gerald Onciul, French horn
and Ayako Tsuruta, piano
Marie-Joseph Canteloube
Trio for oboe, clarinet and bassoon
Jacques Ibert
Trio for oboe, clarinet and bassoon
Darius Milhaud
Trio for oboe, clarinet and bassoon
Heinrich von Herzogenberg
Trio for oboe, horn and piano
Madeleine Dring
Trio for flute, oboe and piano

Friday 7 December

Musaeus String Quartet
Norbert Boehm, violin
Maria Geppert, violin
Graham Tagg, viola
Mark Rodgers, cello
Kenneth Hicken
String Quartet No 1 (1964)
Wolfgang Amadeus Mozart
String Quartet in D Minor, K421
Antonin Dvorák
String Quartet in A Flat, Op 105

Friday 18 January

Dennis Miller, tuba
Janet Scott Hoyt, piano
Program will include works by Paul Hindemith, Herbert L Clarke and Robert Schumann

Friday 25 January

The Eastwest Quartet
Roger Admiral, piano
Clemens Merkel, violin
Isabelle Bozzini, cello
Allison Storochuk, clarinet
Olivier Messaien
Quartet for the End of Time
Howard Bashaw
new work (World Première)
Scott Godin
slipping into madness is good for the sake of comparison (World Première)

Thursday 28 March

Joel Quarrington, double bass
Janet Scott Hoyt, piano
Program will include works by Caix d'Hervelois, Korngold, Shostakovitch, Brahms and Bottesini

Concerts begin at 8:00 p.m.

With its inaugural season last year, Faculty and Friends was designed to present the breadth and diversity of the Music Department's creative and performance talent in presentations of the highest artistic level.

This second season meets the same criteria: in six concerts, eight Faculty and thirteen Friends will play almost every orchestral instrument as well as the piano, in music from Mozart to Messaien and even to music yet unheard.

The schedule is more focussed - almost every concert is on a Friday evening this season - and the structure is balanced, with two solo recitals, two string quartets and two mixed woodwind/string/piano ensembles.

The two solo recitals will feature virtuosos of their instruments: Dennis Miller on tuba and Joel Quarrington on double bass. They are both simply amazing musicians, and afficianados will drive in from all points of the compass to enjoy these rare opportunities.

The two string quartet concerts involve both Faculty and Friends. The first, on September 7, will be irresistible, as much for its local artists as for its choice of repertoire (which will also include a Piano Quintet). Not only that, but it will also be a fundraiser for the United Way, and $500 has already been pledged to their campaign: with your help, it will be a sold out success. The second concert, on December 7, presents distinguished guests from the University of Lethbridge.

The other ensemble concerts are totally different from one another, but equally compelling: Trio Primavera, on October 5, presents an evening of delightful, mostly French chamber music, while the Eastwest Quartet, on January 25, brings together the timelessness of Olivier Messaien with music which has yet to be heard.

When we first introduced Faculty & Friends, we suspected that its sheer diversity would challenge the standard subscription concert model. Nevertheless, people did subscribe, and the series continues to fulfill its purpose: to illustrate the breadth and depth of music performance by our faculty and their friends.

The subscription price offers a 30% reduction on individual tickets, which will be an affordable $12/adults, $7/students/seniors.

Whether you decide to subscribe, or select choice events, we look forward to seeing you at Convocation Hall in the coming season.

Order Season Tickets Now

Subscription Series includes
six Faculty & Friends Recitals
$50/adult, $30/student/senior
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For further information, please contact
Faculty and Friends
Department of Music
3-82 Fine Arts Building
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University
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FACULTY & *friends*

2001 Season

Summer Band Concert

William H Street, Director

Wednesday, July 25, 2001
at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

O Canada — Calixa Lavallee
Arr. Howard Cable

David Erdmann, guest conductor

Curtain Raiser and Country Dance — Richard Franko Goldman

Hebrides Suite — Clare Grundman (b. 1937)

I. The Peat-Fire Flame
II. An Eriskay Love Lilt
III. Milking Song
IV. The Road To The Isles

Frank Dunnigan, guest conductor

On A Hymnsong of Phillip Bliss — David R Holsinger
(Ville de Havre, It Is Well With My Soul)

Graeme Peppink, guest conductor

Scottish Folk Suite — Albert Oliver Davis

I. Auld Rob Morris
II. Loch Lomond
III. John Anderson

Medieval Story — Clare Grundman

Intermission

Down A Country Lane — Aaron Copland
Arr. Merlin Patterson

Serenade for Alto Saxophone and Band — Frank Bencriscutto

Erin Rogers, saxophone soloist

Three Chorale Preludes — William P Latham

I. Break Forth, O Beauteous Heavenly Light
II. O Sacred Head Now Wounded
III. Now Thank We All Our God

The Wizard of Oz — Harold Arlen and E Y Harburg
Arr. James Barnes

Frank Dunnigan, guest conductor

Amparito Roca — Jaime Texidor Dalmau (1884-1957)

Upcoming Events:

September
7 Friday 8:00 pm
Faculty and Friends
Jacques Després, piano
Martin Riseley, violin
Alycia Au, violin
Aaron Au, viola
Tanya Prochazka, cello
Hugo Wolf *Serenade in G*, Franz Schubert *String Quartet in A Minor, Op 29, No 13, D 804* , Antonin Dvořák *Piano Quintet in A, Op. 81*
Admission: $7/student/senior, $12/adult

21 Friday 8:00 pm
Music at Convocation Hall
Marnie Giesbrecht, organ
Best loved organ works by Johann Sebastian Bach, Felix Mendelssohn and Charles-Marie Widor
Admission: $7/student/senior, $12/adult

22 Saturday 8:00 pm
Faculty Recital
Tanya Prochazka, cello

24 Monday 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

October
1 Monday 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music. Free admission

2 Tuesday, 12:00 noon
Lecture-Workshop by
Structural Damage
Vancouver Sound/Improv Duo
Studio 27 (Fine Arts Building 2-7)
Free admission

2 Tuesday, 8:00 pm
New Music Concert
Structural Damage
Vancouver Sound/Improv Duo
Andrew Czink, piano/electronics)
John Oliver (guitar/electronics)
Studio 27 (Fine Arts Building 2-7)

2 Tuesday, 8:00 pm
The University of Alberta Academy Strings
Tanya Prochazka, conductor
with Chamber Winds
Malcolm Forsyth, conductor

5 Friday 8:00 pm
Faculty and Friends
The Primavera Trio
Hiromi Takahashi, oboe
John Mahon, clarinet
Diane Persson, bassoon
with guests
Christine Enns, flute
Gerald Onciul, French horn
and Ayako Tsuruta, piano
Marie-Joseph Canteloube *Trio for oboe, clarinet and bassoon,* Jacques Ibert *Trio for oboe, clarinet and bassoon,* Darius Milhaud *Trio for oboe, clarinet and bassoon,* Heinrich von Herzogenberg *Trio for oboe, horn and piano,* Madeleine Dring *Trio for flute, oboe and piano*
Admission: $7/student/senior, $12/adult

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

FACULTY & *friends*

Martin Riseley, violin
Alycia Au, violin
Aaron Au, viola
Tanya Prochazka, cello
Jacques Després, piano

Friday, September 7, 2001 at 8:00 pm

Arts Building
University of Alberta

Program

Serenade for String Quartet (1887) — Hugo Wolf (1860-1903)
Sehr lebhaft

String Quartet in A Minor, No. 13, Op. 29 (804) (1824) — Franz Schubert (1797-1828)
Allegro ma non troppo
Andante
Menuetto, Allegretto
Allegro moderato

Martin Riseley and Alycia Au, violins
Aaron Au, viola
Tanya Prochazka, cello

Intermission

Quintet for Piano and String Quartet in A Major, Op. 81 (1887) — Antonin Dvořák (1841-1904)
Allegro, ma non tanto
Andante con moto (Dumka)
Molto vivace (Scherzo-Furiant)
Allegro (Finale)

Martin Riseley and **Alycia Au, violins**
Aaron Au, viola
Tanya Prochazka, cello
Jacques Després, piano

A native of New Zealand, **Martin Riseley** began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.

He has performed with most leading New Zealand orchestras and played recitals throughout the country with pianist Maurice Till, as well as radio and television recordings. Having performed also in Australia, Great Britain and Mexico, he appeared in recital with Maurice Till in Osaka and Kurashiki, Japan, in July 1993. They have also appeared at Temple Square, Salt Lake City, Utah and at Paul Hall, New York. In 1994 they performed the cycle of Beethoven sonatas for sell-out audiences in Christchurch, New Zealand. Martin Riseley has also performed in recital with pianists such as Michael Houston, Jon Kimura Parker and Stephane Lemelin

Martin Riseley assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92nd Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. He was guest concertmaster in 1993 of the Greenwich Symphony, Connecticut, and also of the New York Chamber Ensemble during their residency at the Cape May Music Festival, New Jersey in May 1993.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, and Jorge Mester, and his solo and chamber concerts have appeared on National Radio. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. A concerto, written for him by the New Zealand composer Christopher Blake, will be premiered in 2002, as will a concerto by the ESO's composer-in-residence, Allan Gilliland. He is currently Artist-in-Residence at the Department of Music at the University of Alberta, where with fellow faculty members Stephane Lemelin and Tanya Prochazka they surveyed the complete literature for piano and strings by Brahms last season, and will this year perform the trios of Beethoven. He was also a resident performer at the 2000 Ottawa Chamber Music Festival, where he appeared in concert with Andres Diaz, Andrew Dawes and the St. Lawrence String

Quartet. He returned to the Festival this year to perform with Jane Coop and Amanda Forsyth, among others. In the fall, he is scheduled to perform the Schubert Quintet and the Schumann Piano Quintet with Pinchas Zukerman, Amanda Forsyth and Jon Kimura Parker at the National Arts Center in Ottawa.

Alycia Au recently graduated from the University of British Columbia with a Bachelor of Violin Performance degree, where she graduated Head of the Class. She has seen much success as soloist, chamber musician and orchestral player. Alycia has won many competitions at the local and provincial level and has been featured as soloist with the UBC Symphony Orchestra, National Arts Centre and the Edmonton Symphony Orchestra. Alycia was the violinist of the Bridge Trio, who won the 1993 CIBC National Music Festival and then went on to record for CBC's regional broadcast. She has also had the opportunity to travel three years with the National Youth Orchestra of Canada and presently serves as the concertmaster of the UBC Symphony Orchestra. Alycia is currently in the Master of Music program at the University of Alberta, where she studies with Martin Riseley. Her former teacher include Andrew Dawes and Robert Bordston.

A native of Lethbridge, **Aaron Au** is currently a member of the first violin section of the Edmonton Symphony Orchestra as well as an instructor of violin and viola at the University of Alberta. Aaron studied violin and viola performance under Gerald Stanick and Andrew Dawes at the University of British Columbia With the support of the Johann Strauss Foundation, Aaron studied violin and viola under Thomas Riebl and Claudia Bussian at the Universitat Mozarteum in Saltzburg. Aaron has won various competitions including the 1993 CIBC National Music Festival, when he was violist of the Bridge Trio. Aaron has attended the National Youth Orchestra of Canada sessions 1992-1994 and 1996 and performed as concertmaster of trans-Canada and Japan tours.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. She performs widely as a soloist, and chamber and freelance musician. Her repertoire ranges from the Baroque period through the20th century. She broadcasts frequently on CBC radio and regularly collaborates with such artists as Stephane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt and Brachi Tilles. Ms Prochazka is a founding member of Menage a Trio, with Mr. Lemelin and Martin Riseley. She continues her international performing career, playing in Germany, Russia, the U.S. and Australia.

In the last two years Ms Prochazka's concert schedule included the Complete Sonatas for Cello and Piano by Beethoven, with pianist Stéphane Lemelin, in single concert performances. As well, with Menage a Trio, she performed the Complete String and Piano Chamber Music of Johannes Brahms.Other highlights of the recent concert season were concerto performances with the Edmonton Symphony Orchestra, Duo Recitals with with Ms. Tilles and Mr. Israelievitch and concerts of 20th century String Quartets with the Beau Quartet of Calgary.

Ms Prochazka is highly regarded as a devoted cello and string teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. Since 1987, she has taught at the University of Alberta and at Alberta College, in Edmonton, Canada. In July 1998 she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta, where she is also Conductor of the university's Academy Strings Orchestra. In May 2000, she led the Academy Strings Orchestra on a tour of British Columbia.

Ms Prochazka conducts cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2000 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Born in Melbourne, Australia, Ms Prochazka pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka has gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Ms Prochazka is an active recording artist for the ATMA and ARKTOS labels. Her most recent CD recording with pianist Stéphane Lemelin, "American Cello Masterpieces" (ATMA) has received wide critical acclaim, as has the CD "Landsmal" (ARKTOS), music by Grieg, with pianist Milton Schlosser and soprano Kathleen Lotz. Her newest recording of Canadian Solo Cello works by Fisher and Ho appears on "Stringtime" (ECLECTRA), recently released.

Widely acclaimed pianist **Jacques Després** has dazzled audiences for over two decades in his native Canada and the U.S. with his sensitive yet powerful style and sympathetic interpretations of a broad range of composers. Respected American critic Leslie Gerber took notice of this versatility by writing, "Few major pianists have given equally convincing performances of Beethoven and Chopin. The ability to play one composer's music very well seems almost to preclude doing as well with the other. But Després proved an exception to this rule...He immediately showed that he is a Bartok player after the composer's own heart."

Since his debut with the Montréal Orchestra Symphony Orchestra in 1978, Mr Després has appeared as soloist with many other symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield He also shared the stage, in gala concerts, with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and

Nicolai Petrov. Mr Després' tours have included numerous recitals in Canada aired on CBC radio, and performances at summer festivals in North America.

Mr Després has established a solid reputation as a leading lecture-performance artist on both period and modern instruments. He was invited to speak on the Chopin Ballades at the Juilliard School, the early sonatas of Beethoven at the yearly Friends of the Arts Beethoven Festival on Long Island and the Bartök Mikrokosmos at Vanderbilt University.

The long list of Mr Després' prestigious awards includes: The Frank Kopp Memorial Prize at the University of Maryland International Piano Competition; First Prize at the Montreal Symphony Orchestra Competition; and the Musical Academy of Quebec "Prix d'Europe" competition. He is also the recipient of numerous grants from the Juilliard School, the Quebec ministries of Education and Cultural Affairs, and the Canada Council.

Després was the musical director of Summer Serenades, a four-week lecture-concert series at the University of Stony Brook's Staller Center. This imaginative series won an enormous following due in large part to Després performances, his lucid and illustrative pre-concert lectures, and his creative programming. The series not only delivered compelling solo and chamber music performances from the standard repertoire; it also gave voice to such neglected composers as Clara Schumann, Alma Mahler-Werfel, and Federico Garcia Lorca to name but a few.

Mr Després completed his doctorate at the State University of New York at Stony Brook and holds a Masters degree from the Juilliard School of Music. He received with High Distinction the Artist Diploma from Indiana University, and was awarded a unanimous first prize from the Conservatory of Quebec, which invited him to perform recitals commemorating the school's 40th and 50th anniversaries. He studied under many of the great masters including György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Mr Després has taught at Western Washington University and in the fall 2000, joined the Music Department of the University of Alberta in Edmonton. He also has recorded solo piano repertoire for the Eroica, VDE/Gallo and Naxos CD labels.

United Way
Alberta Capital Region

The Department of Music will donate $500 from the ticket proceeds of this concert to the United Way

GOURMET GOODIES

Upcoming Events:

September
21 Friday, 8:00 pm
Music at Convocation Hall
Marnie Giesbrecht, organ
Best loved organ works by JS Bach, Mendelssohn and Widor
Admission: $7/student/senior, $12/adult

22 Saturday 8:00 pm
Faculty Recital
Tanya Prochazka, solo cello

24 Monday 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

25 Tuesday, 3:30 pm
Lecture/Demonstration
James Jordan, Distinguished Visitor
"The Musician's Soul". Free admission

29 Saturday, 1:00 pm
Lecture/Demonstration
James Jordan, Distinguished Visitor
"Aspects of Choral Conducting"
Fine Arts Building 1-29. Free admission

29 Saturday, 8:00 pm
Faculty Recital
Roger Admiral, piano
Stravinsky *Four Etudes, Serenade in A*
Feldman *Piano*, Oesterle *november*,
Ayres *No. 16*

October
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Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
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department of Music

University of Alberta

Faculty Recital

Tanya Prochazka, solo cello

Saturday, September 22, 2001
at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Sonata for Solo Cello, Op. 25, No. 3 (1922) — Paul Hindemith (1895-1963)

1. Lebhaft, sehr markiert. Mit festen Bogenstrichen
2. Mässig schnell, Gemächlich. Durch weg sehr leise
3. Langsam
4. Lebhafte Viertel. Ohne jeden ausdruck und stets Pianissimo
5. Mässig schnell. Sehr scharf markierte Viertel

Eclogue for Solo Cello (1998) — Malcolm Forsyth (b. 1936)

Sonata for Solo Cello (1948-1953) — György Ligeti (b. 1923)

1. Dialogo
   Adagio, rubato, cantabile
2. Capriccio
   Presto con slancio

Intermission

Das Buch (1979) — Peteris Vasks (b. 1946)

1. Fortissimo
   Marcatissimo
2. Dolcissimo
   Andante cantabile

Suite for Solo Cello — Gaspar Cassadò (1897-1966)

1. Preludio-Fantasia
   Andante
2. Sardana (Danza) allegro giusto
3. Intermezzo e Danza Finale
   Lento ma non troppo, allegro marcato

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Roger Admiral, piano
Stravinsky *Four Etudes, Serenade in A* Feldman *Piano*, Oesterle *november*, Ayres *No. 16*

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Canteloube *Rustiques*, Dring Trio for Flute, Oboe and Piano, Ibert *Cinq Pieces en Trio*, Milhaud *Suite d'après Corrette, Op. 161*, Russell *Dramatic and Lyric Dialogues*, von Herzogenberg *Trio in D Major, Op. 61*
Admission: $7/student/senior, $12/adult

14 Sunday, 2:00 pm
The third annual **Alumni Reunion Concert** featuring Music Department Alumni

15 Monday, 8:00 pm
The Grant MacEwan College and The University of Alberta Jazz Bands Raymond Baril and Tom Dust, directors. ***An Evening of Big Band Jazz***

department of Music

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Noon-Hour Organ Recital

with Organists

Jennifer Goodine
Robert Zylstra
Hyo-Young Park
Gayle Martin

Monday, September 24, 2001
at 12:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

2001-2002 Noon Hour Organ Recitals
Mondays at 12:00 noon
Convocation Hall, Arts Building

September 24, 2001
October 29, 2001
November 26, 2001
January 28, 2002
February 25, 2002
March 25, 2002

Doctor of Music Recital
Tuesday, November 19, 2001 at 8:00 pm
Gayle Martin, organ

Program

Prelude — Fanny Mendelssohn Hensel (1805-1847)

Gayle Martin

Sonata in B-Flat Major, Op. 65, No. 4 (1844) — Felix Mendelssohn (1805-1847)

Allegro

Hyo-Young Park

Prelude and Fugue in C, Op. 37, No. 1 — Felix Mendelssohn (1809-1847)

Jennifer Goodine

Prelude, Fugue and Chaconne in C — Dietrich Buxtehude (1653-1707)

Jennifer Goodine

Carillon — Herbert Murrill (1909-1952)

Robert Zylstra

Fantasia from Rio abajo rio (1999) — Pamela Decker (b.1955)

Gayle Martin

N.B.: Recording is not permitted without written consent from the performer(s).

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Raymond Baril and Tom Dust, directors. ***An Evening of Big Band Jazz***

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Music at Convocation Hall
Nan Hughes, soprano
Janet Scott Hoyt, piano
Beethoven *An die ferne Geliebte*,
Forsyth *Métis Songs*, Slonimsky *Advertising Songs*
Admission: $7/student/senior, $12/adult

21 Sunday, 8:00 pm
Master of Music Recital
David Sawatzky, Choral Conducting
Free admission

8 Sunday, 8:00 pm
Memorial Concert
In Memoriam: David Roxburgh
In benefit of music scholarships co-sponsored by the Edmonton Composers' Concert Society and The Department of Music

29 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta. Department of Music. Free admission

November
2 Friday, 12:00 pm
The Centre for Ethnomusicology **World Music Sampler**. Fine Arts Building, 2nd floor foyer. Free admission

department of Music

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Roger Admiral
29.09 20:00

Programme

Four Etudes, Op. 7 (1908) *Con moto* *Allegro brillante* *Andantino* *Vivo*	Igor Stravinsky (1882-1971)
Serenade in A (1925) *Hymne* *Romanza* *Rondoletto* *Cadenza finala*	Igor Stravinsky
Piano (1977)	Morton Feldman (1926-1987)
Intermission	
november (2001)	Michael Oesterle (b. 1968)
No. 16 (1994)	Richard Ayres (b. 1965)

Roger Admiral

Pianist Roger Admiral received his Doctor of Music degree from the University of Alberta in 1998. His main teachers include Virginia Blaha, Peter Smith and Helmut Brauss. Through Johann Strauss Foundation scholarships Roger studied Lied-duo with Paul Schilawsky and Charles Spencer at the Mozarteum (Salzburg). Roger is a member of the Kovalis Duo along with Montreal percussionist Philip Hornsey.

Notes

Stravinsky's Four Etudes, op. 7, written in 1908, before the composer had emigrated to Paris from his native Russia, are his last works with an opus number. These etudes contain textures similar to piano writing of the 19th century. The four movements of his neo-classical Serenade in A are centered around the pitch "a", rather than being in the key of "a". Stravinsky described the Hymne as "a solemn entry", the Romanza as "a ceremonious tribute from the artist to the guests", the Rondoletto as "taking the place of the various dance pieces traditionally included in the serenade" and the Cadenza finala as "more or less the equvalent of a signature with several carefully formed flourises".

Piano, written in 1977, was Morton Feldman's first composition for the instrument since 1964. The work evolved from his study of Turkish tribal rugs. The irregular placement of a rug's patterns translates into irregular musical pacing (creating an element of unpredictability.) Time is marked through floating durations, rather than rhythm. The element governing choice of pitch within this work is the piano—that which makes the piano sound good. Colouration and orchestration of chords change by revoicing, chromatic alteration and reregistration.

November invites winter without relinquishing a sense of gratitude for the summer past. Seasonal change, in medieval times, represented a ritual rite of passage from one physical state to another, an unavoidable shift in the mechanics of every-day life. The invocation of ritual provided reassurancethat this shift would always be temporary and thus endurable. In this piece, the clear harmonies make reference to medieval music and are set within dense harmonic moments of disarray. Jagged melodic contours, juxtaposed against fluid trills, are the result of isorhythmic manipulation of the basic material stated at the beginning of the work. In essence the piece characterizes the seasonal transition felt in the month of November.

Continued on reverse side.

Notes continued:

No.16 was written in 1994 for the dutch pianist and Ives expert, John Snijders. The piece uses remembered or collected materials, sometimes extrovert, sometimes introvert, always virtuosic, and seemingly trapped in an invisible and evolving formal machine--pacing around the sides of a transparent structural cage.

Upcoming Concerts

25.01.02 Convocation Hall
Eastwest Quartet
Olivier Messiaen Quatour pour la fin du temps
Howard Bashaw 12M4P15m
Scott Godin slipping into madness is good for the sake of comparison

16.02.02 Convocation Hall
Janet Smith, soprano and Roger Admiral, piano
Gyorgy Kurtag The Sayings of Peter Bornemisza and other works

20.04.02 The King's University College
Kathleen Corcoran, soprano and Roger Admiral, piano
Claude Debussy selected Melodies
Pierre Boulez 3rd Piano Sonata
Laurie Radford Roiling
Tristan Murail Territoires de l'oubli

14.06.02 Convocation Hall
Roger Admiral, piano, Bill Damur, flute and Ron Dejong, percussion
Realizations of scores by:
Jani Christou
John Cage
Roger Admiral
Gerhard Stabler
Nicholas Huber

University of Alberta
Department of Music

University of Alberta
Department of Music

Music At Noon

Convocation Hall Student Recital Series

Monday, October 1, 2001 at 12:10 pm

Sonata for Trombone and Piano (1998) — Eric Ewazen (b. 1954)
- Adagio
- Allegro Giocoso

Alden Lowrey, trombone
Judy Loewen, piano

Divertimento (1964) — Roger Boutry (b. 1932)
- Allegro non troppo
- Andante
- Presto

Erin Rogers, saxophone
Roger Admiral, piano

Concerto del Garda (1996) — Elizabeth Raum (b. 1945)
- Moderato grandioso

Brock Campbell, tuba
Judy Loewen, piano

Convocation Hall

Arts Building, University of Alberta

The University of Alberta
Academy Strings
Tanya Prochazka, conductor
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Chamber Winds
and **The University Symphony Orchestra**
Malcolm Forsyth, conductor
The University of Alberta
Brass Ensemble
Christopher Taylor, conductor

Tuesday, October 2, 2001 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Feierlicher Einzug der Ritter des Johanniterordens (1909) — Richard Strauss (1864-1949), arr. Karl Kramer

Two Processional Fanfares (1975) — Elgar Howarth (b. 1935)

The University of Alberta Brass Ensemble
Christopher Taylor, conductor

Overture for Winds, Op. 24 (1824) — Felix Mendelssohn (1809-1847)

Three Merry Marches, Op. 44 — Ernst Křenek (1900-1991)

The University of Alberta Chamber Winds
Malcolm Forsyth, conductor

Intermission

Brandenburg Concerto No. 3
in G, BWV 1048 (1711-13) — Johann Sebastian Bach (1685-1750)
Allegro moderato
Adagio
Allegro assai

Prague Spring for string orchestra (2000) — Martin Riseley (b. 1969)
1968 : Toccata assassinato
Interlude: Zidovky Hřbitov
Rondo à la carte: 1989

The University of Alberta Academy Strings
Tanya Prochazka, conductor

Two Marches — Serge Prokofiev (1891-1953)
From "The Love of Three Oranges", Op. 33 (1919)
No.1 from Ten Pieces for Piano, Op.12 (1906-13)
(orchestrated by Malcolm Forsyth)

The University Symphony Orchestra
Malcolm Forsyth, conductor

Program Notes

Prague Spring: This three-movement divertimento for string orchestra was inspired by a trip to Prague in 1997. It depicts three aspects of the city: the resistance to the Soviet invasion of 1968, in a violent and turbulent Toccata; an introspective reflection on the Jewish cemetery, which contains a deeper message of hope; and finally the brighter events of 1989, the "Velvet Revolution", in the dance-like 'Rondeau a la Carte,' which ends in a frenzied coda of much drinking and celebration.

The entire work is formed out of three very simple ideas: the descending whole-tone which then goes back up again (in traditional terms a lower auxiliary note), a group of five notes within the compass of the diminished fifth that can be heard to form out of the first motive, and thirdly, the interval of the descending perfect fourth, which is embedded in the dense and tense opening of the first movement, but which gradually achieves more prominence, notably as the cello/bass ostinato in the second movement, until it is revealed, in the final movement, as the opening of a Czech children's song that forms the 'B' section of a very unusual Rondo. Each re-appearance of the A and B sections in the Rondo is in a different meter, so that in an ABACABA structure the first A section has eight eighth-notes per measure, then the next has seven, then six and finally five. When it reaches five, the magic number of the second motive mentioned above, this triggers the coda, whose resemblance to a certain plainchant melody will almost surely be noted. Regardless, if one is able to distinguish the three basic motives from the outset, this should form an adequate aural roadmap for the events that are to follow.

Martin Riseley

Please refer to
The University Symphony Orchestra, 2001-2002
for
The University of Alberta Academy Strings, 2001-2002
Tanya Prochazka, conductor
and
The University of Alberta Chamber Winds
Malcolm Forsyth, conductor

The University Symphony Orchestra, 2001-2002
Malcolm Forsyth, Conductor
Alycia Au, Concertmaster

Violin
Shauna Anderson
Alycia Au
Luc Barton
Hannah Cheung
Suin Choi
Kristin Dahle
Derek Gafijczuk
Lois Harder
Kenneth Heise
Mellisa Hemsworth
Aaron Hryciw
Sara Huang
Cynthia Johnston
Mary Kagawa
Robin Leicht
Bohdahnika Lynn
Elly McHan
Amelia Pask
Grant Sigurdson
Sabrina Steed
Andrew Wan
Scott Zubot

Viola
Aaron Au
Luc Barton
Emma Hooper
Andrea Pollock
Tish Prouse
Jeremy Tusz
Nathaniel Wong

Cello
Julie Amundsen
Cris Derksen
David Eggert
Simo Eng
Martin Kloppers
Doug Millie
Mark Moran
Olivia Walsh
Hannah Wensel

Bass
Jordan Beatty
Lisa Bennett
Amanda Broda
Mathew Stepney

Flute
Adam Wiebe
Sarah Bouthillier

Piccolo
Cassandra Lehmann

Oboe
Adam Garvin
Kristen Bérubé

English Horn
Alyssa Miller

Clarinet
Sarah Holmström
Heidi Piepgrass
Sherri Cohen

Bass Clarinet
Lyndsey Cohen

Bassoon
April Mangham
Joanne Carson

Contrabassoon
Ondřej Goliáš

Horn
Dubrena Myroon
Jonathan Hemphill
Tammy Hoyle
Krista Majeran

Trumpet
Leila Flowers
Jeremy Maitland
Sheena Hyndman

Trombone
Alden Lowrey
Jim Chilton

Bass Trombone
Ted Huck

Tuba
Brock Campbell

Timpani
Court Laslop

Percussion
Ruston Vuori
Janna Kozuska
Melissa Edwards

Harp
Victoria Griffiths

The University of Alberta Brass Ensemble, 2001-2002
Christopher Taylor, conductor

Trumpet
Leila Flowers
Nancy McBride
Jeff Bryant
Jeremy Maitland
Sheena Hyndman
Laurel Ralston
Jamie Burns
Ben Comer

Trombone
Alden Lowrey
Jim Chilton
Joanna Henshaw
Marty Majorowicz
John Fielding
Curtis Farley
Ted Huck

Horn
Paul Flowers
Jon Hemphill
Nicola Peffer

Euphonium
Ed Stein
Lara Hyndman
Anne Aspler

Tuba
Brock Campbell
Ditmar Sedens

Percussion
Court Laslop

Upcoming Events:

October
5 Friday, 8:00 pm
Faculty and Friends
The Primavera Trio
Hiromi Takahashi, oboe; John Mahon, clarinet; Diane Persson, bassoon;
with guests **Christine Enns, flute; Gerald Onciul, French horn**
and **Ayako Tsuruta, piano**
Canteloube *Rustiques*, Dring Trio for Flute, Oboe and Piano, Ibert *Cinq Pieces en Trio*, Milhaud *Suite d'après Corrette, Op. 161,* Russell *Dramatic and Lyric Dialogues*, von Herzogenberg *Trio in D Major, Op. 61*
Admission: $7/student/senior, $12/adult

14 Sunday, 2:00 pm
The third annual **Alumni Reunion Concert** featuring **Judith Richardson, soprano; Amity Mitchell, flute; Patty Semeniuk** and **April Ramsay, piano; Tammy-Jo Mortensen, harpsichord**. Works by JS Bach, Purcell and Vivaldi

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Music by Hefti, Nestico, Jobim, Niehaus and others

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Nan Hughes, soprano
Janet Scott Hoyt, piano
Beethoven *An die ferne Geliebte*,
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21 Sunday, 8:00 pm
Master of Music Recital
David Sawatzky, Choral Conducting
Free admission

28 Sunday, 8:00 pm
Memorial Concert
In Memoriam: David Roxburgh
In benefit of music scholarships
co-sponsored by the
Edmonton Composers' Concert Society
and The Department of Music

29 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta. Department of Music. Free admission

November
2 Friday, 12:00 pm
The Centre for Ethnomusicology **World Music Sampler**. Fine Arts Building, 2nd floor foyer. Free admission

4 Sunday, 8:00 pm
The University of Alberta Academy Strings
Tanya Prochazka, conductor

5 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free admission

10 Saturday, 8:00 pm
Visiting Artist Recital
Annette Vogel, violin with
Ayako Tsuruta (Faculty), **piano**
Works by Women Composers: Viardot, Hensel-Mendelssohn and Farrenc

16 Friday, 8:00 pm
Faculty Recital
Tanya Prochazka, cello
and **Jacques Després, piano**
The Goldberg II: Bach, Frazelle, Lieberson, Corigliano, Schickele and Danielpour, and works by Chopin

Upcoming Events:

November
21 Wednesday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
Fordyce Pier, Director

22 Thursday, 8:00 pm
Music for Instruments and Computers
David Eagle, (aXio MIDI Controller)
Russell Whitehead, trumpet
Laurie Radford, computer, electonics
Program will include works by Berio, DiScipio, Eagle, and Radford.
Studio 27, Fine Arts Building 2-7

23 Friday, 8:00 pm
The University of Alberta
Opera Scenes
Alan Ord, Director

25 Sunday, 3:00 pm
The University of Alberta Madrigal Singers. Ardelle Ries, conductor
Featuring Kodaly *Misa Brevis*, Parry *When Soft Voices Die,* Martin *Ode a la Musique*, Weelkes *O Care, thou wilt despatch* and *Hence Care, thou art too cruel*, Laurdisen *Midwinter Songs*
All Saints' Anglican Cathedral

26 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

30 Friday, 8:00 pm
The University of Alberta Concert Choir. Debra Cairns, conductor
Brahms *Zigeunerlieder*, Duruflé *Quatre Motets*, Mendelssohn *Op 59*, and works by Hassler, Sweelinck, Holmboe, Chatman, Hindemith and Sviridov

department of Music

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Convocation Hall, Arts Building
University of Alberta
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FACULTY & *friends*

The Primavera Trio
Hiromi Takahashi, oboe
John Mahon, clarinet
Diane Persson, bassoon
with guests
Christine Enns, flute
Gerald Onciul, French horn
Ayako Tsuruta, piano

Friday, October 5, 2001 at 8:00 pm

Arts Building
University of Alberta

Program

Rustiques (1946) — Marie-Joseph Canteloube de Malaret (1879-1957)

Pastorale
Rêverie
Rondeau à la française

The Primavera Trio
Hiromi Takahashi, oboe
John Mahon, clarinet
Diane Persson, bassoon

Suite d'après Corrette, Op. 161 (1937) — Darius Milhaud (1892-1974)

Entrèe et Rondeau
Tambourin
Musette
Sérénade
Fanfare
Rondeau
Menuets
Le Coucou

The Primavera Trio
Hiromi Takahashi, oboe
John Mahon, clarinet
Diane Persson, bassoon

Cinq Pieces en Trio (1935) — Jacques Ibert (1890-1962)

Allegro vivo
Andantino
Allegro assai
Andante
Allegro quasi marziale

The Primavera Trio
Hiromi Takahashi, oboe
John Mahon, clarinet
Diane Persson, bassoon

Intermission

Dramatic and Lyric Dialogues (1991) — Armand Russell (b.1932)

Dramtically
Lyrically
Vivaciously

Hiromi Takahashi, oboe
Gerald Onciul, French horn
Ayako Tsuruta, piano

Trio for Flute, Oboe and Piano (1967-68) — Madeleine Dring (1923-1977)

Allegro con brio
Andante semplice
Allegro giocoso

Christine Enns, flute
Hiromi Takahashi, oboe
Ayako Tsuruta, piano

Trio in D Major, Op. 61 (1889) — Heinrich von Herzogenberg (1843-1900)

Allegretto
Presto
Andante con moto
Allegro

Hiromi Takahashi, oboe
Gerald Onciul, French horn
Ayako Tsuruta, piano

The Primavera Trio

Hiromi Takahashi was born in Japan. Came to Canada with his family when he was 11 years old. He is a graduate of the University of Alberta and his primary teacher was Perry W Bauman, a graduate of Curtis Institute. Mr Takahashi was a member of National Youth Orchestra of Canada 1973-75 and Canadian Chamber Orchestra 1974. In 1976, he was a member of Primavera Players which was a resident woodwind quintet at the Banff School of Fine Arts. As a soloist, he has appeared in France, Sweden and Japan. He is heard in various documentaries and film scores. For over 27 years, he has performed as a freelance oboist with most of the Western Canadian orchestras, operas, ballets, music theaters choirs and chamber groups. He has taught oboe at Mount Royal College, University of Saskatchewan, Alberta College, The King's University College and Augustana University College. He was appointed in 1992 as a Visiting Assistant Professor of oboe at the University of Alberta. He is active as a board member of McDougall Concert Association since its inception in 1979. Aside from music, he is a practitioner of Yang style tai chi chuan. He lives happily in King Edward Park with his wife Ingrid and two cats.

John Mahon is a graduate of the University of Alberta Department of Music and has been playing the clarinet in Edmonton for many years. In particular, he has, over the past 20 years, maintained and profited from an ongoing musical relationship with the oboist, Hiromi Takahashi and bassoonist, Diane Persson

Along with his work as a musician, Mr Mahon is the Executive Director of the Edmonton Arts Council as well as a partner and producer with Edmonton based Arktos Recordings Limited - Alberta's largest classical compact disc label.

Diane Persson received a Master of Music degree in Performance and Literature from the Eastman School of Music; and continued her musical studies with the National Youth Orchestra of Canada, the World Youth Orchestra, and with bassoonists William Waterhouse in London, England; and Mordecai Rechtmann in Tel Aviv, Israel. She has toured North Americal extensively with the Canadian Opera Company. She is a frequent performer with the Edmonton Symphony Orchestra, the Red Deer Symphony Orchestra, and the Primavera Wind Trio. Currently a sessional instructor at the University of Alberta, Diane teaches Bassoon and Woodwind Techniques. Diane is also the conductor of the Edmonton Philharmonic Orchestra.

Christine Enns graduated with a Bachelor of Music Degree with honors in performance from the University of Alberta in 1990. She has performed on piccolo and flute with the Edmonton Symphony Orchestra since 1991, and regularly performs with the Edmonton Opera, Alberta Ballet, Richard Eaton singers, and the Alberta Baroque Ensemble. Christine teaches through the Alberta College Conservatory of Music and has taught as a faculty member of Augustana University College. Most recently Christine completed her LLB at the University of Alberta, and she is currently articling with the law firm of McCuaig Desrochers.

Gerald Onciul is a member of the longest standing professional orchestral horn section in North America, that of the Edmonton Symphony. The section has remained intact for 24 years. He received his earliest training on horn from John Hermanns at the Summer Music Workshop in Camrose, Alberta. Gerald also studied horn at the University of Alberta with John Iltis, Gloria Coleman, and David Hoyt. He received his Bachelor of Music in 1977 from the University of Alberta and went on to further studies with Erich Penzel in Cologne, James Decker in Los Angeles, and Eugene Rittich in Toronto. Gerald has appeared as soloist with the Edmonton Symphony and has performed with the Mexico City Philharmonic Orchestra. He is currently Visiting Assistant Professor at the University of Alberta, lecturing on horn, and is a frequent performer at the Call of the Wild Horn Festival held annually at Cold Lake, Alberta. Gerald has performed at the International Horn Society Symposium held at the Banff Centre in 1998 and was most recently heard on "Our Music" on CBC Radio2 with the Mill Creek Brass Quintet. He has been a participant in the Edmonton Symphony Adopt a Player Program, and is also active as a recitalist and clinician for the Cantando Festival.

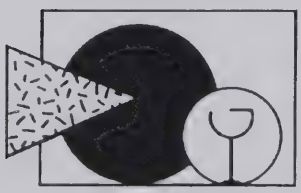
Born in Japan, **Ayako Tsuruta** moved to the United States in 1980. She continued her studies with Leena K Crothers at the Neighborhood Music School in New Haven. She received her Bachelor's degree from The Juilliard School and Master's and Artist Diploma from The Yale School of Music as a scholarship student of Josef Raieff and Claude Frank. Ayako has given numerous solo recitals and chamber music concerts, and performed with orchestras in Europe and North America, including Alice Tully Hall in Lincoln Center. She is currently a doctoral candidate, as well as a sessional instructor at U of A, where she studied with the late Marek Jablonski.

Lucky Winner!

Congratulations to **Barb Shokal**: she entered our draw at the last ***Faculty & Friends*** concert and has won two complimentary tickets to a Convocation Hall concert of her choice from those listed in the Fall 2001 issue of "In Tune"!

THE EDMONTON ART GALLERY

GOURMET



GOODIES

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University of Alberta

Alumni Reunion Concert

featuring

Amity Mitchell, flute
Judith Richardson, soprano
Patty Semeniuk, piano
April Ramsay, piano
Tammy-Jo Mortensen, harpsichord

Sunday, October 14, 2001 at 2:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

All'ombra di sospetto, RV 678 — Antonio Vivaldi (1678-1741)

Recitative: All'ombra di sospetto
Aria: Avezzo non è il core
Recitative: O quanti amanti, o quanti
Aria: Mentiti contenti

Judith Richardson, soprano
Amity Mitchell, flute
Tammy-Jo Mortensen, harpsichord

Suite in B Minor, BWV 1067 — Johann Sebastian Bach (1685-1750)

Polonaise
Menuet
Badinerie

Amity Mitchell, flute
Tammy-Jo Mortensen, harpsichord

Clavierbüchlein — Georg Philipp Telemann (1681-1767)

Moderato
Aria
Präludium

Tammy-Jo Mortensen, harpsichord

Three Baroque Songs

Fairest Isle (1691) — Henry Purcell (1659-1695)
Music for a While (Oedipus) — Henry Purcell (1659-1695)
Le Violette (Pirro e Demetrio, 1694) — Alessandro Scarlatti (1660-1725)

Judith Richardson, soprano
Tammy-Jo Mortensen, harpsichord

Intermission

Toccata for Piano — Phillip Lambro (b 1935)

April Ramsay, piano

Waldesgespräch (Liederkreis, Op. 39, 1840)
Die Stille (Liederkreis)
Schönefremde (Leiderkreis)
Stille Tränen (12 Gedichte, Op. 35, 1840)
— Robert Schumann (1810-1856)

Judith Richardson, soprano
Patty Semeniuk, piano

Kinderszenen (Scenes from Childhood), Op. 15 (1838) — Robert Schumann

- Von fremden Ländern und Menschen (from Foreign Lands and People)
- Kuriose Geshichte (Curious Story)
- Hasche-Mann (Catch me if you can)
- Bittendes Kind (An entreating Child)
- Glückes genug (Contented)
- Wichtige Begebenheit (An important Event)

Patty Semeniuk, piano

Carnival of Venice, Op. 14 — Paul Agicole Genin (1832-1903) arr Trevor Wye

Amity Mitchell, flute
April Ramsay, piano

All'ombra di sospetto, RV 678

Recitativo
All'ombra di sospetto
il mio costante affeto
perde alquanto la fede,
e a beltà lusinghiera,
ei poco crede.

Aria
Avezzo non è il core
Amar beltà d'amore
Ch'addolcisca il penar
Con finti vezzi.
Se lusinghiero è tardo
A fia che l'adorar
Per forza sprezzi.

Recitativo
O quanti amanti, o quanti
che fedeli, e constanti
regon delusi da lusinghe accorte
d'amor fra le ritorte.
Più d'orni un così langue,
e tante volte il sangue
spargeria per mostrar il vero amore.
Concetto dall'ardore
di vezzosa bellezza
ch'ognor gli strugge l'alma
ed al suo affetto calma
mai spera di goder, sin ch'ingannato
viene amante schernito e ingannato.

Aria
Mentiti contenti
Son veri tormenti
D'amante fedel.
Gran male è qual bene,
Son dardi quei guardi,
Che vibran per pene
Bellezza crudel.

Recitative
At the first hint of suspicion,
my steady affection loses much of its
confidence, and it regards feminine
allure with some scepticism.

Aria
My heart is not inclined
to love a woman with the love
that seeks to sweeten pain
with artificial charms.
If the attraction is superficial,
pleasure is but scant,
and ultimately one must come
to despise the infatuation.

Recitative
Oh, how many lovers,
faithful and constant,
are caught by cunning wiles
in the meshes of love.
Many thus languish,
often prepared to shed their blood to
prove their love is true.
Imbued with the ardour beauty's charms
inspire, and which ceaselessly torment
his spirit, he can never hope
for the tranquil enjoyment of his love,
until, a deceived lover, he becomes
despised as well as deceived.

Aria
Joys based on falsehood
are veritable torments
to a true lover.
Evil are those benefits,
poisoned darts those glances
aimed maliciously
by a hard-hearted woman.

Le Violette (Pirro e Demetrio, 1694)

Rudiadose, Odorose, Violette Graziose,
Voi vi state Vergognose,
Mezzo ascose, Fra le foglie,
E sgridate
le mie voglie,
Che son troppo ambiziose.

Dewy, fragrant, violets graceful,
You there stand, modest,
Half hidden, among the leaves
and you rebuke
my desires
which are too ambitious.

Waldesgespräch

Es ist schon spät, es ist schon kalt,
Was reitest du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ dich heim!

"Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin."

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn ich dich - Gott steht mir bei!
Du bist die Hexe Lorelei.

"Du kennst mich wohl - vom hohen Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es [ist]* schon kalt,
Kommst nimmermehr aus diesem Wald."

It is already late, it is already cold;
why do you ride alone through the wood?
The wood is vast and you are alone,
you fair bride! I will lead you home.

"Great are the deceit and cunning of men; my heart has broken for pain.
The forest horn strays here and there,
o flee! You do not know who I am."

So richly decked are mount and lady,
so wondrously fair the young form;
now I recognize you - God stand by me!
You are the Witch Loreley.

"You recognize me well - from the lofty cliffs
my castle gazes down into the Rhine.
It is already late, it is already cold -
you shall never again leave this wood."

Die Stille

Es weiß und rät es doch keiner,
Wie mir so wohl ist, so wohl!
Ach, wüßt es nur einer, nur einer,
Kein Mensch es sonst wissen soll!

So still ist's nicht draußen im Schnee,
So stumm und verschwiegen sind
Die Sterne nicht in der Höh,
Als meine Gedanken sind.

Ich wünscht', es wäre schon Morgen,
Da fliegen zwei Lerchen auf,
Die überfliegen einander,
Mein Herz folgt ihrem Lauf.

Ich wünscht', ich wäre ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis daß ich im Himmel wär!

No one knows or guesses
how glad I am, so glad!
Alas, if only one could know it, just one
-no other soul should know it!

The snow outside is not so quiet –
nor as mute and silent
are the lofty stars,
compared with my thoughts.

I wish it were morning already;
up would fly two larks,
flying over each other,
and my heart would follow their course.

I wish I were a little bird –
I would fly over the sea,
well across the sea and farther,
until I were in heaven!

Schöne Fremde

Es rauschen die Wipfel und schauern,
Als machten zu dieser Stund
Um die halbversunkenen Mauern
Die alten Götter die Rund.

Hier hinter den Myrtenbäumen
In heimlich dämmernder Pracht,
Was sprichst du wirr wie in Träumen
Zu mir, phantastische Nacht?

Es funkeln auf mich alle Sterne
Mit glühendem Liebesblick,
Es redet trunken die Ferne
Wie vom künftigem, großem Glück.

The treetops rustle and shiver
as if at this hour
about the half-sunken walls
the old gods are making their rounds.

Here, behind the myrtle trees,
in secretly darkening splendor,
what do you say so murmuringly, as if in a dream,
to me, fantastic night?

The stars glitter down on me
with glowing, loving gazes,
and the distance speaks tipsily,
it seems, of great future happiness.

Stille Tränen

Du bist vom Schlaf erstanden
Und wandelst durch die Au.
Da liegt ob allen Landen
Der Himmel wunderblau.

So lang du ohne Sorgen
Geschlummert schmerzenlos,
Der Himmel bis zum Morgen
Viel Tränen niedergoß.

In stillen Nächten weinet
Oft mancher aus dem Schmerz,
Und morgens dann ihr meinet,
Stets fröhlich sei sein Herz.

You have risen from sleep
and are wandering through the meadow.
There lies over all the land
Heaven's wondrous blue.

As long as, free from cares,
you've been slumbering without pain,
Heaven has, since morning,
shed many tears.

In silent nights,
many weep from pain,
and in the morning you assume
their hearts are always light.

Amity Mitchell is a freelance flautist in Edmonton. She has been playing for 13 years and completed a Bachelor of Music degree in flute performance from the University of Alberta in 1998. As well as participating in masterclasses with Peter Lloyd, Walfred Kujala and Robert Aitken, she has studied with Heather Kinney, Dorothy Speers, Shelley Younge and Milan Brunner. As well as teaching privately, Miss Mitchell is also a member of the Loyal Edmonton Regiment Band, the army reserve band in Edmonton, where she holds the rank of Master Corporal.

Judith Richardson, soprano received her BMus at the University of Alberta and went on to Pretoria, South Africa to study at the Opera School and started her professional career there. Since then she has been a soprano soloist for Handel's Messiah, Mozart and Haydn Masses, Bach Cantatas, and in Early Music performing Vivaldi, Scarlatti, Purcell, Dowland for music festivals, recordings, and concerts. She gives concerts in England every year with her Trio Monde (flute, soprano and continuo) and this year she will take the trio to Losely House near Guildford and for the Bognor Regis Music Club and will be giving masterclasses in York and the Cotswolds. In October she joins British baritone Martin Elliott in a concert at All Saints' Cathedral.

Patty Semeniuk (formerly Briskie) studied piano with Dr Lillian Upright before entering the University of Alberta Bachelor Music Program in 1988. She studied piano with professor Helmut Brauss, completing her Bachelor of Music in 1992. Patty went on to teach piano privately in Edmonton. She currently maintains a small teaching studio, and enjoys performing chamber music, and solo works. In addition to being an active music teacher, Patty is also a practicing Occupational Therapist. She completed her Bachelor of Science in Occupational Therapy at the University of Alberta as well, graduating in 1997.

April Ramsay received a Bachelor of Music degree in piano from the University of Alberta in 2000 where she studied with Marek Jablonski and Ayako Tsuruta. While at the university, she received several awards for music, including a Beryl Barns Memorial Undergraduate Award, and the John Newman Memorial Scholarship for Performance of Contemporary Music. April is currently active as a teacher, accompanist and chamber musician.

Tammy-Jo Mortensen completed the Master of Music program (pipe organ performance) at McGill University under the guidance of John Grew and Rejean Poirier in 1997. At McGill, she also studied continuo realization with Hank Knox. Previously, she studied organ under Marnie Giesbrecht at the University of Alberta where she graduated in 1992 with a Bachelor of Music degree. In 1993, she studied organ and piano at The King's University College, Edmonton, with Jacobus Kloppers and Joachim Segger and received a grant from the Winspear Foundation to continue her studies at McGill. At present, Tammy-Jo is teaching privately, is the Managing Director of the Sundays at 3 organ recital series, and she holds the position of music director of St. Thomas' Anglican Church in Sherwood Park.

Upcoming Events

October
15 Monday, 8:00 pm
The Grant MacEwan College and The University of Alberta Jazz Bands
Raymond Baril and **Tom Dust, directors**. *An Evening of Big Band Jazz*
Program will include works by Hefti, Nestico, Jobim, Niehaus and others

19 Friday, 8:00 pm
Music at Convocation Hall
Nan Hughes, soprano
Janet Scott Hoyt, piano
Beethoven *An die ferne Geliebte*,
Forsyth *Métis Songs*,
Slonimsky *Advertising Songs*
Admission: $7/student/senior, $12/adult

21 Sunday, 8:00 pm
Master of Music Recital
David Sawatzky, Choral Conducting
Program will include works by Bach, Brahms and Schütz. Free admission

28 Sunday, 8:00 pm
Memorial Concert
In Memoriam: David Roxburgh
In benefit of music scholarships co-sponsored by the Edmonton Composers' Concert Society and The Department of Music

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2 Friday, 12:00 pm
The Centre for Ethnomusicology World Music Sampler
Fine Arts Building, 2nd floor foyer
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The University of Alberta Academy Strings
Tanya Prochazka, conductor
Program will include works by Forsyth, Respighi, R Strauss and Vivaldi

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***Music at Noon*, Convocation Hall**
Student Recital Series featuring students from the Department of Music.
Free admission

10 Saturday, 8:00 pm
Visiting Artist Recital
Annette Vogel, violin with Ayako Tsuruta (Faculty), piano
Works by Women Composers: Viardot, Hensel-Mendelssohn and Farrenc

16 Friday, 8:00 pm
Faculty Recital
Tanya Prochazka, cello
and **Jacques Després, piano**
The Goldberg II: Bach, Frazelle, Lieberson, Corigliano, Schickele and Danielpour, and works by Chopin

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Alden Lowrey, trombone

assisted by

Judy Loewen, piano

Friday, October 19, 2001 at 8:00 pm

Piece in E-Flat Minor (1950) — Jean Guy Ropartz (1864-1955)

Sonata for Trombone and Piano (1941) — Paul Hindemith (1895-1963)

- Allegro moderato maestoso
- Allegretto grazioso
- Allegro pesante
- Allegro moderato maestoso

Intermission

Sonata for Trombone and Piano (1998) — Eric Ewazen (b. 1954)

- Allegro Maestoso
- Adagio
- Allegro Giocoso

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Lowrey.

Reception to follow in the Students Lounge, Fine Arts Building 3-92

Studio 27

Fine Arts Building

University of Alberta
Department of Music

music at convocation hall

Visiting Artist

Nan Hughes, mezzo soprano

with

Janet Scott Hoyt, piano

Friday, October 19, 2001

7:15 pm *Pre-Concert Introduction*
by **Malcolm Forsyth**
Main floor, Convocation Hall

8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

Program

Der Musensohn — Franz Schubert (1797-1828)
Frühlingsglaube
Ganymed
Litanei
Die Forelle

Chansons de Bilitis (1897) — Claude Debussy (1862-1918)
La Flûte de Pan
La Chevelure
Le Tombeau des Naiades

Three Metis Folk Songs from Saskatchewan (1975) — Malcolm Forsyth (b. 1936)
1. Chanson du Petit Cordonnier
2. Adieu de la Mariée
3. Chanson de la Grenouillère

Intermission

An die ferne Geliebte, Op. 98 (1816) — Ludwig van Beethoven (1770-1827)
1. Auf dem Hügel
2. Wo die Berge so blau
3. Leichte Segler in den Höhen
4. Diese Wolken in den Höhen
5. Es kehret der Maien,es blühet die Au.
6. Nimm sie hin denn,diese Lieder

Siete Canciones Espagñoles (1914) — Manuel deFalla (1876-1946)
1. El Paño Moruno
2. Seguidilla Murciana
3. Asturiana
4. Jota
5. Nana
6. Canción
7. Polo

Advertising Songs(1925) — Nicholas Slonimsky (1894-1995)
And Then Her Doctor Told Her..
So Soft
Make This a Day for Plurodent!

Texts and Translations

Der Musensohn/Son of the Muses
Johann Wolfgang Goethe
Through field and through forest,
piping my song,
is how I roam from place to place!
And the whole world keeps time,
and moves in rhythm with me.

Impatiently I await
the first bloom in the garden,
the first blossom on the tree.
I greet them in my songs,
and when winter returns,
I still sing of them as a dream.

Far and wide I sing them,
throughout the icy realm.
then winter blossoms fair!
That flowering, too, passes,
and new delight is found
in the villages of the hills.

For when, by the lime tree,
on young folk I chance,
I rouse them in a trice.
The bumpkin puffs his chest out,
the prim maiden twirls
in time to my melody

You wing your favourite's feet,
and over hill and dale
drive him far from home.
Dear kindly Muses,
when, on her bosom,
shall I at last again find rest?

Frülingsglaube/Spring Faith
Ludwig Uhland
Gentle breezes are awake,
murmuring, stirring night and day,
everywhere active, creative.
Oh fresh fragrance, oh new sounds!
Now, poor heart, be not afraid.
Now must all things, all things change.

Frühlingsglaube/Spring Faith (cont'd.)
Daily the world grows fairer,
what may yet come, we do not know,
to blooming there is no end;
the farthest, deepest valley blooms:
now, poor heart, forget your torment.
Now must all things, all things change.

Ganymed
Johann Wolfgang Goethe
How in the morning radiance
you glow upon me from all sides,
Spring beloved!
With love's thousandfold bliss
to my heart thrusts itself
your eternal ardour's sacred feeling,
beauty unending!

Might I clasp you
in these arms!

Ah, at your breast
I lie, languish,
and your flowers, your grass
thrust themselves to my heart.
You call the burning thirst of my bosom,
sweet morning wind!
The nightingale calls me
lovingly from the misty vale.

O come, I come!
Whither? Ah, whither?

Upwards! Upwards the striving
The clouds floatdown,
the clouds bow down to yearning love.
To me! To me!
In your lap upwards!
Embracing embraced!
Upwards to your bosom,
All-loving Father.

Litanei/Litany
Johann Georg Jacobi
Rest in peace, all souls
Having ended anxious anguish,
Having finished sweet dreams
Weary of life, barely born
Departed this life.
All souls, rest in peace

Litanei/Litany (cont'd.)
Souls of loving maids
Whose tears are too numerous to count;
Who were abandoned by a false friend
And who were cast out by a blind world.
All departed from hence.
All souls rest in peace.

And those who never laughed at the sun,
Who were awake in moonlight, full of worries.
To see some day God himself
By the clear celestial light.
All departed from hence.
All souls, rest in peace.

Die Forelle/The Trout
Christian Friedrich Schubart
In a clear brooklet,
in lively haste,
the wayward trout flashed arrow-like by.
Standing on the bank,
contentedly I watched the jolly little fish
swimming the clear brook.

An angler, with rod,
stood on the bank,
cold-bloodedly noting the fish's twists and turns.
As long as the water remains so clear, I thought,
he'll never take the trout with his rod.

But at last the thief tired of waiting.
Artfully, he muddied the brooklet,
and the next moment,
a flick of the rod,
and there writhed the fish;
and I, with blood boiling,
looked at the deceived one.

Chansons de Bilitis/The Songs of Bilitis
Pierre Louÿs

La Flûte de Pan/Pan's Flute
For Hyacinthus' day he gave me a flute made of neatly cut reeds joined together with white wax as sweet as honey to my lips.

He teaches me to play, sitting on his lap; but I tremble a bit. He plays it after me, so softly that I can barely hear him.

La Flûte de Pan/Pan's Flute (cont'd.)
We have nothing to say to each other, so close are we to each other; but our songs try to answer each other, and by turns our mouths meet on the flute.

It is late; there is the song of the green frogs that start up at nightfall. My mother will never believe that I have spent so long a time in searching for my lost sash.

La Chevelure/The Hair
He told me: "Last night I had a dream. Your hair was around my neck. Your hair was like a black collar around my neck and upon my chest.

"I caressed it and it was mine: and we were bound together thus forever, by the same hair, mouth against mouth, as two laurels often have but one root.

"And gradually, so intertwined were our members, it seemed to me that I was becoming you, or that you were entering into me like a dream."

When he had finished, he gently placed his hands on my shoulders, and he looked at me with so tender a look that I lowered my eyes with a shiver.

Le Tombeau des Naiades/The Tomb of the Naiads
I walked through the frost-covered woods; my hair across my mouth blossomed with tiny icicles, and my sandals were heavy and caked with muddy snow.

He spoke to me: "What are you seeking?"
"I am following the track of a satyr, his tiny cloven footprints are laid out like holes in a white mantle."

He said: "The satyrs are dead. The satyrs and the nymphs too. For thirty years, there has not been so terrible a winter. The tracks you see are those of a stag. But let us stay here, where their tomb is."
And with the blade of his hoe he broke the ice of the springs where the Naiads had once laughed. He picked up the huge cold fragments and, raising them to the pale sky, he peered through them.

Three Metis Songs From Saskatchewan
Chanson du Petit Cordonnier/The Little Shoemaker
I made a mistress, three days ago.
On Sunday, I went to visit her.
On Monday, without delay,
I will ask for her hand.

When her father heard this,
No, you will not have my daughter.
She had better listen carefully,
For this is a penniless boy
who wants her for her wealth.

Chanson du Petit Cordonnier/The Little Shoemaker (cont'd.)
When her brother who was listening, heard this:
dear Father, control your anger,
For he is a man of honour,
Let him have my sister.

Lisette, oh my Lisette,
Give me your handerchief
To wipe the tears flowing on my white face.
Ah, tears, oh my sweet eyes,
Therefore farewell Lisette.

But a handkerchief,
I don't have one on me.
Go in my bedroom and open my dresser at the head of,
ah! my bed, so farewell my handsome friend.

The one who wrote this little song
Is a little shoemaker riding on his horse;
It was while sewing shoe soles and hammering heels
That he composed this song.

Adieu de la Mariée/Farewell of the Bride
On the bank of a stream,
on the bank of a flowing stream,
I heard the voice of a bird saying in its language,
"God bless young people who are setting up house".

On the first day, it is the wedding:
What dress should one wear?
The white dress, the dress for rejoicing,
but also the hat of worry and the necklace of suffering.

On the day after the wedding, one must pack,
looking back at the door with deep regret.
Oh yes! I will miss very much my birthplace.
I had always said, avoid marriage.

Oh my daughter, who forced you, who made you do it?
It was your own decision.
Have I not always said that in marriage,
God blesses young people who are setting up house.

Farewell Father, farewell Mother, brothers and sisters and relatives.
I am setting up house.
It is not for one year, it is for the rest of my life.
I am heading for misery.
It is for the rest of my life, I am setting up house.

Chanson de la Grenouillère/Son of the Frog Plain
Do you want to hear a song which tells the truth?
On June the nineteenth, the band of the Boi-Brules
Arrived like brave warriors.

Whe we reached the Frog Plain,
We made three prisoners:
Three prisoners of the Arkanys
who are here to loot our country.

When they were about to disembark;
two of our people began shouting.
There is the Englishman coming to attack us!
La la la....

The Governor, who thinks he is the Emperor,
wants to act with rigour,
but he acted with too much rigour,
causing his own misfortune.
La la la....

An die ferne Geliebte/To the Distant Beloved
Aloys Jeitteles

Auf dem Hügel/On the Hill-top
I sit on the hill-top and gaze
into the misty blue land,
looking towards those meadows far away
where I first found you, my love.

Now I am far from you,
mountain and valley separate us
from each other, from our peace,
from our happiness, from our sorrow.

Alas, you cannot see the fiery gaze
directed towards you,
and my sighs are lost
in the space that divides us.

Will nothing reach you,
will nothing be a messenger of love?
I will sing, then, I will sing songs
that speak to you of my anguish.

For sounds of love can be put to flight
all space and all time;
and a loving heart may be reached
by what a loving heart has hallowed

Wo die Berge so blau/The Blue Mountains
Where the blue mountains
look towards me
out of the grey mists,
where the sun sheds its last rays
and the clouds roll by--
there I would like to be!

There, in the silent valley,
pain and anguish cease.
There, where among the rocks
the primrose meditates silently,
where the wind blows so softly--
there I would like to be!

I am driven to the pensive wood
by the power of love
and the anguish within.
Nothing would draw me from here,
if only, my love,
I could be always with you.

Leichte Segler in den Höhen/Light Clouds Sailing on High
You light coulds sailing on high;
and you, narrow little brook;
if you can spy out my love,
bring her a thousand greetings from me.

If, O clouds, you then see her walk
deep in thought in the quiet valley--
conjure up my image before her
in the airy dome of the sky.

If she stands by the bushes
that are now autumnally pale and bare--
then, O birds, lament my fate
and tell her of my anguish.

Soft west winds, waft my sighs
towards her my heart has chosen--
sighs that vanish
like the sun's last ray.

Whisper my loving supplication to her
narrow little brook!
In her ripples show her faithfully
my numberless tears

Diese Wolken in den Höhen/These Clouds on High
These clouds on high
this gay flock of birds--
they will see you, gracious one.
O take me with you in your effortless flight!

These west winds will merrily play
about your cheek and bosom.
They will agitate your silken tresses.
If I could only share in your delight!

This brooklet hastens
eagerly towards you from those hills.
If you find her image mirrored in your waters,
flow back without delay!

Es Kehret der Maien/May is Returning
May is returning, the meadow is in flower,
the winds blow mild and warm,
the brooks flow chattering on.

The swallow, returning to the hospitable roof,
eagerly builds her bridal chamber--
love shall dwell within.

Busily she brings from every direction
soft scraps for her bridal bed,
warm scraps for her little ones.

Now the pair lives faithfully together;
What winter parted, May has joined.
May knows how to bring lovers together.

May is returning, the meadow is in flower,
the winds blow mild and warm;
only I cannot go where I would.

When springtime unites all lovers
our love alone knows no spring,
and gains nothing but tears.

Nimm sie hinn denn, diese Lieder/Take These Songs Now
Take these songs now
Which I sang to you, my love.
Sing them over to yourself in the evening
to the sweet sound of the lute.

When the red glow of evening then passes
to the still blue lake,
and the last ray flashes to its end
behind those mountain heights;

And you sing what I sang,
what issued fom my overflowing heart
without an artist's ostentation
(I was conscious only of my longing):

Then the distance that parted us
is surmounted by these songs,
and a loving heart is reached
by what a loving heart has hallowed.

Siete Canciones populares Españolas/Seven Spanish Folk Songs
Manuel deFalla

El Paño Moruno/The Moorish Cloth
The fine red cloth in the shop
A stain has ruined it.
For a lower price it now sells
because it has lost its value.
Ay!

Seguidilla Murciana/Seguidilla from Murcia
He who has a house made of stones
Shouldn't throw stones at his neighbours.
We are muleteers and perhaps we will meet on the road.

For your great infidelity
I will compare you
to a small coin that changes hands so often
that finally it wears away,
and believing it to be a fake,
No one will touch it!

Asturiana/Asturian Song
To see if I could console mywelf
I leaned agaist a green pine tree.
To see if I could console myself.

To see me cry, it cried.
Yes, the pine, as it was green,
To see me cry, it cried too.

Jota/Jota
They say that we don't love one another
Because they don't see us speak.
If only they would ask your heart or mine!
They say that we don't love one another
Because they don't see us speak.

I must leave you now
From your house and from your window
and though it doesn't please your mother.
Goodbye until tomorrow, beautiful girl!

I must leave you
Although it displease your mother...

Nana/Lullaby
Sleep little baby boy.
Sleep my soul.
Sleep bright star of the morning.
Little, little lullaby
sleep little star
of the morning.

Canción/Song
Your eyes are traitors!
I wish I could bury them.
You don't know what they cost.(My god!)
beautiful girl to see them (Mother,I'm on the brink!)
They say we don't love each other.
We did love one another!
My former gain is worth more (My god!)
than my current loss (Mother, I'm on the brink!).

Polo/Polo
Ay! I have a pain in my breast
that I will tell to no one!

Cursed be love!
Ay!!!
And the one who made me wise!
Ay!!

Advertising Songs (Words from Magazine Advertisements)
Nicholas Slonimsky

And Then the Doctor Told Her..
And then her doctor told her..
For sometime she had not been herself..
She was down, languid, tired
each day before her work began.
One day she called on her doctor.
He advised to eat bran muffins,
made according to Pilsbury's recipe.
Pilsbury's marvelous natural laxative..
He knew the underlying cause of her trouble.
It was a result of faulty elimination.
Eat bran muffins!
There is health and delight in every bite!
And this her doctor told her..

So Soft
So soft, so smooth, so snowywhite.
Utica sheets and pillowcases.
Spread them upon the bed
And see! There isn't even a wrinkle!
Launder them and you will feel
How strong is their fabric!
Enjoy this sturdy quality,
Whiteness, reliability.
And sleep and dream in comfort and in peace.
So soft, so smooth, so snowy-white,
These linens from Utica.

Make This a Day for Plurodent!
Make this a day you never will forget,
And celebrate a great event!
A brand new toothpaste has been created.
Its glorious name is Plurodent!
Film on your teeth
ferments and forms an acid,
That vicious film that clings to teeth.
Use Plurodent, the dentists all advise it.
And watch its wondrous natural effects!
See how your teeth become so white and shiny,
See how your mouth enjoys a new delight!
Make this a day, you never forget it!
Make this a day of Plurodent!

Nan Hughes is a versatile artist whose musical interests have taken her around the world, including concerts with the Norddeutscher Rundfunk Orchestra in Hamburg (in a special live broadcast of Penderecki's music, conducted by the composer), and the Edmonton, London and Vancouver symphonies in Canada. As winner of the Artists International competition, she gave her New York debut recital at Carnegie hall in 1994. In the summer of 1995, she added the songs of Marlene Dietrich and Edith Piaf to her repertoire, performing a European cabaret at the Banff Festival for the Arts and has taught there for the past five years.

As well as operatic engagements, Ms. Hughes has a growing discography. She attended the Juilliard Opera Center and holds a MM from Boston University and a BA (*cum laude*) from Harvard. She resides in New York City and Banff.

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

The Classics
Classic Examples
Mon to Wed from 6 to 8 PM, Thu from 6-8:30 PM
Saturday & Sunday Breakfast
Sat from 6 till 9 AM and Sun from 7 till 9 AM
Crescendo
Wed from 8 till 10 PM
Bel Canto
Sun from 8 till 10 PM
Music for a Sunday Night
Sun from 10:30 PM till 1 AM
Hear a world of difference!
"Music is well said to be the speech of angels".
Thomas Carlyle (1795-1881)
94.9 FM
ckua

THE EDMONTON ART GALLERY

GOURMET GOODIES

Upcoming Events

October
21 Sunday, 8:00 pm
Master of Music Recital
David Sawatzky, Choral Conducting
Program will include works by Bach, Brahms and Schütz.
Free admission

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In Memoriam: David Roxburgh
In benefit of music scholarships co-sponsored by the Edmonton Composers' Concert Society and The Department of Music

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Noon-Hour Organ Recital
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31 Wednesday, 5:00 pm
Violin Masterclass
with Visiting Artist
Ivan Zenaty
Fine Arts Building 2-32
Admission: $15/Auditor
Call 492-9410 for more information

November
2 Friday, 12:00 pm
The Centre for Ethnomusicology
World Music Sampler
Fine Arts Building, 2nd floor foyer
Free admission

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Tanya Prochazka, conductor
Program will include works by Forsyth, Respighi, R Strauss and Vivaldi

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Music at Noon, **Convocation Hall**
Student Recital Series featuring students from the Department of Music.
Free admission

8 Thursday, 9:30 am
with Visiting Artist
Mayumi Seiler
Fine Arts Building 1-29
Admission: $15/Auditor
Call 492-9410 for more information

10 Saturday, 8:00 pm
Visiting Artist Recital
Annette Vogel, violin with
Ayako Tsuruta (Faculty), **piano**
Works by Women Composers: Viardot, Hensel-Mendelssohn and Farrenc

department of Music

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Convocation Hall, Arts Building
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University of Alberta

David Sawatzky, Conductor

Candidate for the Master of Music degree
in Choral Conducting

Sunday, October 21, 2001
at 8:00 pm

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Program

Brich dem Hungrigen dein Brot BWV 39 (1726)	Johann Sebastian Bach (1685-1750)
1. Chorus: Brich dem Hungrigen dein Brot	
2. Recitative: Der reiche Gott wirft seinen Überfluß auf uns	**Michael Kurschat, bass**
3. Aria: Seinem Schöpfer noch auf Erden	**Lindsey Sikora, alto**
Seconda Parte	
4. Aria: Wohlzutun und mitzuteilen vergesset nicht	**Michael Kurschat, bass**
5. Aria: Höchster, was ich habe	**Casey Peden, soprano**
6. Recitative: Wie soll ich dir, O Herr, denn sattsamlich vergelten	**Lindsey Sikora, alto**
7. Chorale: Selig sind, die aus Erbarmen	

Intermission

From *Musikalische Exequien* (1636)	Heinrich Schütz (1585-1672)
Herr, wenn ich nur dich habe	
When David Heard	Thomas Weelkes (1576-1623)
Ave Verum Corpus (1610)	William Byrd (1543-1623)
From *Laudi* (1947)	Ingvar Lidholm (b. 1921)
I. Homo natus de muliere	
O Heiland reiß die Himmel auf, Op. 74, No. 2 (1879)	Johannes Brahms (1833-1897)
From *5 songs of the Newfoundland Outports* (1965)	Harry Somers (1925-1999)
She's Like the Swallow	
Karen Nell, piano	
From *Much More Ado About Nothings* (1972)	Norman Luboff (1917-1987)
An Apple A Day	
Epitaph on a Scolding Wife	
Early To Bed	
Beautiful	
Mind and Mouth	
That's All	

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Mr Sawatzky..

Mr Sawatzky is a recipient of a Beryl Barns Memorial Award (Graduate).

Texts and Translations

Brich dem Hungrigen dein Brot (Break with Hungry Men Thy Bread)

1. Chorus
"Brich dem Hungrigen dein Brot und die, so im Elend sind, führe ins Haus!
So du einen nacket siehest, so kleide ihn,
Und entzeuch dich nicht von deinem Fleisch.
Als denn wird dein Licht hervorbrechen wie die Morgenröte,
Und deine Besserung wird schnell wachsen,
Und deine Gerechtigkeit wird für dir hergehen,
Und die Herrlichkeit des Herrn wird dich zu sich nehmen."

2. Recitative: Bass
Der reiche Gott wirft seinen Überfluß auf uns
Die wir ohn ihn auch nicht den Odem haben.
Sein ist es, was wir sind; er gibt nur den Genuß,
Doch nicht, daß uns allein nur seine Schätze laben.
Sie sind der Probestein, wodurch er macht bekannt,
Daß er der Armut auch die Notdurft ausgespendet,
Als er mit milder Hand,
Was jener nötig ist, uns reichlich zugewendet.
Wir sollen ihm für sein gelehntes Gut
Die Zinsen nicht in seine Scheuren bringen;
Barmherzigkeit, die auf dem Nächsten ruht,
Kann mehr als alle Gab ihm an das Herze dringen.

3. Aria: Alto
Seinem Schöpfer noch auf Erden
Nur im Schatten ähnlich werden,
Ist im Vorschmack selig sein.
Sein Erbarmen nachzuahmen,
Streuet hier des Segens Samen,
Den wir dorten bringen ein.

Seconda Parte
4. Aria: Bass
"Wohlzutun und mitzuteilen vergesset nicht;
Denn solche Opfer gefallen Gott wohl."

5. Aria: Soprano
Höchster, was ich habe,
Ist nur deine Gabe.
Wenn vor deinem Angesicht
Ich schon mit dem Meinen
Dankbar wollt erscheinen,
Willst du doch kein Opfer nicht.

Part I

1. Chorus
Break with hungry men thy bread and those who in want are found take in thy house!
If thou dost a man see naked, then cover him
And withdraw thyself not from thy flesh.
And then shall thy light through all break forth like the rosy morning,
And thy recovery shall grow quickly,
And thine own righteousness shall go forth before thee,
And the majesty of the Lord God shall receive thee.

2. Recitative: Bass
The bounteous God casts his abundant store
On us, those who without him were not even breathing.
His is all that we are; he gives us but the use,
But not that us alone should these his treasures comfort.
They as a touchstone serve, by which he hath revealed
That he to poor men also need hath freely given,
And hath with open hand,
Whate'er the poor require, to us so richly proffered.
We are required for all the wealth he lends
No interest into his barns to carry;
But mercy which is to one's neighbor shown
Can more than any gift be to his heart compelling.

3. Aria: Alto
One's creator while on earth yet
Even dimly to resemble
Is a foretaste of true bliss.
His compassion's way to follow
Scatters here the seeds of blessing
Which in heaven we shall reap.

Part II
4. Aria: Bass
To do good and share your blessings forget ye not for these are offerings well-pleasing to God.

5. Aria: Soprano
Highest, my possessions
Are but what thou givest.
If before thy countenance
I with what I have now
Grateful seek to venture,
Thou wouldst not an offering have.

6. Recitative: Alto
Wie soll ich dir, O Herr! denn sattsamlich vergelten,
Was du an Leib und Seel mir hast zu gut getan?
Ja, was ich noch empfang, und solches gar nicht selten,
Weil ich mich jeder Stund noch deiner rühmen kann?
Ich hab nichts als den Geist, dir eigen zu ergeben,
Dem Nächsten die Begierd, daß ich ihm dienstbar werd,
Der Armut, was du mir gegönnt in diesem Leben,
Und, wenn es dir gefällt, den schwachen Leib der Erd.
Ich bringe, was ich kann, Herr! laß es dir behagen,
Daß ich, was du versprichst, auch einst davon mög tragen.

6. Recitative: Alto.
How shall I then, O Lord, sufficiently repay thee
All that for flesh and soul thou hast bestowed on me?
Yea, what I yet receive, and that by no means seldom,
Since I at every hour can still tell thy praises?
I own nothing but my soul, which I to thee may offer,
To my neighbor, nothing but hope that I shall serve him well,
To poor men, all thou hast given me within my lifetime,
And, if it be thy will, my feeble flesh to earth.
I'll offer what I can, Lord, let it find thy favor,
That I yet may gather everything that thou hast pledged.

7. Chorale
Selig sind, die aus Erbarmen
Sich annehmen fremder Not,
Sind mitleidig mit den Armen,
Bitten treulich für sie Gott.
Die behilflich sind mit Rat,
Auch, wo möglich, mit der Tat,
Werden wieder Hilf empfangen
Und Barmherzigkeit erlangen.

7. Chorale
Blessed are those who through compassion
Bear the weight of others' woe,
Who with pity for the wretched
Pray steadfastly for them to God.
They who helpful are in word,
And if possible in deed,
Shall in turn receive thy succor
And themselves obtain compassion.

Herr, wenn ich nur dich habe (Lord, if I only had thee)
Herr, wenn ich nur dich habe,
So frage ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seele verschmacht',
So bist du doch, Gott,
Allezeit meines Herzen Trost und mein Teil.

Lord, if I only had thee,
I would not ask anything of Heaven or Earth.
Although my flesh and spirit languish,
You are surely God,
My heart's comfort and portion, forever.

Ave Verum Corpus (Hail, true Body)
Ave Verum Corpus,
Natum de Maria Virgine.
Vere passum immolatum
in cruce pro homine:
cuius latus perforatum
unda fluxit et sanguine.
Esto nobis praegustatum
in mortis examine.

O dulcis, O pie!
O Jesu, Fili Mariae,
Miserere mei.
Amen,

Hail, true Body,
Truly born of the Virgin Mary mild.
Truly offered, wracked and torn,
on the Cross for all defiled,
from Whose love-pierced, side
flowed Thy true Blood's saving tide:
be a foretaste sweet to me
in my death's great agony.

O tender, O pure,
O Jesus, Mary's Son.
Have mercy on me.
Amen

Homo natus de muliere (Man that is born of a woman)

Homo natus de muliere, brevi vivens tempore,
Repletur multis miseriis. Qui quasi flos
Egreditur et conteritur, et fugit velut umbra,
Et numquam in eodem statu permanet.

Man that is born of a woman is of few days
And full of trouble. He springs up like a flower
And withers away; like a fleeting shadow,
He does not endure.
Job 14:1-2

O Heiland, reiß die Himmel auf (O Saviour, Break open the Heavens)

O Heiland, reiß die Himmel auf,
Herab, herab vom Himmel lauf !
Reiß ab vom Himmel Tor und Tür,
Reiß ab, was Schloß und Riegel für!

O Saviour, break open the heavens,
Come down from heaven,
Tear from heaven the door and gate
Tear off the locks and bolts.

O Gott, ein' Tau vom Himmel gieß;
Im Tau herab, o Heiland, fließ!
Ihr Wolken, brecht und regnet aus
Den König über Jakobs Haus.

O God, pour down a dew from heaven,
Flow down in dew, O Saviour;
Break, ye clouds, and rains down
The King upon Jacob's house.

O Erd', schlag aus, schlag aus, o Erd',
Daß Berg und Tal grün alles werd'!
O Erd', herfür dies Blümlein bring,
O Heiland, aus der Erden spring.

Break open, earth, break open,
That mountain and vale grow green;
O Earth, bring forth this blossom;
O Saviour, spring forth from the earth.

Hier leiden wir die größte Not,
Vor Augen steht der bittre Tod;
Ach komm, führ uns mit starker Hand
Vom Elend zu dem Vaterland.

Here we suffer greatest woe,
Bitter death is before our eyes;
Ah, come, lead us with a strong hand
From woe into the father's land.

Da wollen wir all' danken dir,
Unserm Erlöser, für und für.
Da wollen wir all' loben dich
Je allzeit immer und ewiglich.
Amen.

There shall we all give thanks to you,
Our Redeemer, time and again,
There we shall all give praise to you,
Now, always and for evermore.
Amen.

Choir Members

Soprano
Casey Peden
Catherine Kubash
Gillian Brinston
Karen Nell
Megan Hall
Violeta Tian
Melissa Carter
Jorgianne Talbot
Hevin Ann Ton

Alto
Ruth Broderson
Liana Bob
Gayle Martin
Lindsey Sikora
Alexis Warren
Colleen Whidden

Tenor
Raymond Hansen
Erin Waugh
Jay Summach
Lincoln Ho
Duncan Wambugu
C.D. Saint

Bass
David Wilson
Andrew Piepgrass
Michael Kurschat
Mark Cahoon
Ron Long
Vaughn Roste

Orchestra

Recorder
Ondrej Golias
James Gifford

Oboe
Adam Garvin
Alyssa Miller

Violin 1
Sabrina Steed
Ken Heise
Luc Barton

Violin 2
Elly McHan
Scott Zubot
Kim Bertsch

Viola
Jeremy Tusz
Andrea Pollock

Cello
Doug Millie
Martin Kloppers

Bass
Mathew Stepney

Organ
Gayle Martin

Upcoming Events

October
28 Sunday, 8:00 pm
Memorial Concert
In Memoriam: David Roxburgh
In benefit of music scholarships
co-sponsored by the Edmonton Composers' Concert Society
and The Department of Music

29 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta. Department of Music. Free admission

31 Wednesday, 5:00 pm
Violin Masterclass
with Visiting Artist
Ivan Zenaty
Fine Arts Building 2-32
Admission: $15/Auditor
Call 492-9410 for more information

November
2 Friday, 12:00 pm
The Centre for Ethnomusicology
World Music Sampler
Fine Arts Building, 2nd floor foyer
Free admission

4 Sunday, 8:00 pm
The University of Alberta
Academy Strings
Tanya Prochazka, conductor
Program will include works by Forsyth, Respighi, R Strauss and Vivaldi

5 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free admission

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The Goldberg II: Bach, Frazelle, Lieberson, Corigliano, Schickele and Danielpour,
and works by Chopin

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Memorial Concert

In Memoriam : David Roxburgh

In benefit of music scholarships
co-sponsored by the
Edmonton Composers' Concert Society
and The Department of Music

Sunday, October 28, 2001 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Roboe Cop — David Roxburgh (1956-2001)

Hiromi Takahashi, oboe
Roger Admiral, piano

Lyublyu — David Roxburgh

William H Street, saxophone
Roger Admiral, piano
Jim Cockell, violin
Josephine Van Lier, violoncello

Jabberwocky — David Roxburgh
(Text: Lewis Carroll)

Maura Sharkey, soprano
Adam Wiebe, flute
Hiromi Takahashi, oboe
Lyndsey Cohen, clarinet
Ondřej Goliáš, bassoon

Toccata — David Roxburgh

Roger Admiral, piano

Pavane pour un enfant éphémère — David Roxburgh

Maura Sharkey, soprano
Roger Admiral, piano

from Theme(s) and Variations — David Roxburgh
Theme, Variations 1-9, Variation 11 — string adaptation: Jim Cockell

Jim Cockell, violin
George Andrix, violin
Aaron Au, viola

Voces intimae (Music for David Roxburgh) — Piotr Grella-Mozejko (b. 1961)

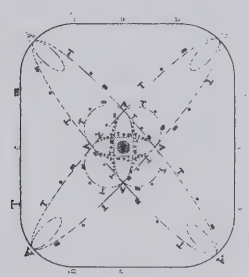
Harlan Green, flute
Jeff Campbell, clarinet
Roger Admiral, piano
George Andrix, violin
Rebecca Schellenberg, violin
Marion Moody, viola
Josephine Van Lier, cello

Funeral March of a Marionette — Charles Gounod
arr David Roxburgh
(1818-1893)

University of Alberta Saxophone Quartet
Erin Rogers, soprano saxophone
Eric Goluszka, alto saxophone
Alfredo Mendoza, alto
Sean Patayanikorn, baritone saxophone

Sweet Georgia Brown — Bernie, Pinkard and Casey
arr David Roxburgh

Roger Admiral, piano



Tomato Atom
for any instrumental combination
by David Roxburgh

David Roxburgh **November 9, 1951 - June 9, 2001**

David Roxburgh was born in Edmonton, Alberta, where he resided most of his life. He studied science and music at the University of Alberta in the early 1970's, returning for further training in piano and composition in 1992. In addition to numerous compositions for various chamber ensembles, he wrote a body of Art Song, his specific compositional interest lying in the rhythmic and melodic relationships between music and poetry or, more simply, the status of music as poetry and poetry as music.

David Roxburgh worked as a music teacher, composer and performer. His most important projects in recent years were an Edmonton Composers' Concert Society commission for the Edmonton Youth Orchestra (unfinished), a piano work written for Roger Admiral (soon to be released on a CD featuring music of ECCS members), a work for the Alberta College Conservatory of Music Faculty Flute Quartet, and a piece for two marimbas for the percussionists of the Hammerhead Consort.

Long time member of the Edmonton Composers' Concert Society, David Roxburgh played an important role in performing a multitude of administrative tasks as the Society's Vice President (1999-2000) and Board member (2000-2001).

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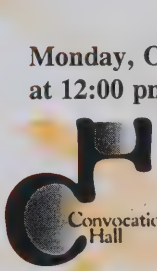
Noon-Hour Organ Recital

with **Organists**
Natalie VanBrabant
Hyo-Young Park
Robert Zylstra
Gayle Martin
Jennifer Goodine

Monday, October 29, 2001
at 12:00 pm



Arts Building
University of Alberta

Program

Department of Music
University of Alberta

2001-2002 Noon Hour Organ Recitals
Mondays at 12:00 noon
Convocation Hall, Arts Building

November 26, 2001
January 28, 2002
February 4, 2002
February 25, 2002
March 25, 2002

Doctor of Music Recital
Wednesday, March 7, 2002 at 8:00 pm
Gayle Martin, organ

Program

Der Tag der ist so freudenreich, BWV 601 — Johann Sebastian Bach (1685-1750)

Natalie VanBrabant

Trio Sonata V in C Major, BWV 529 — Johann Sebastian Bach (1685-1750)

I. Allegro

Hyo-Young Park

Trois Paraphrases Gregoriennes — Jean Langlais (1907-1991)

III. Hymne d'Action de Grace "Te Deum"

Robert Zylstra

Rio Abajo Rio — Pamela Decker (b.1955)

II. Diferencia

Gayle Martin

Sonata No. 1 in G Major, Op. 28 — Sir Edward Elgar (1857-1934)

I. Allegro maestoso

Jennifer Goodine

N.B.: Recording is not permitted without written consent from the performer(s).

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The Goldberg II: Bach, Frazelle,
Lieberson, Corigliano, Schickele and
Danielpour, and works by Chopin

7 Saturday, 8:00 pm
World Music
Nada-Avaz: Sounds of India and Persia
- A Concert for Global Understanding
featuring **Amelia Maciszewski, sitar;**
Amir Amiri, Persian santoor;
Uday Ramdas, tabla

20 Tuesday, 7:00 pm
The Centre for Ethnomusicology
Workshop: *The Maihar Gharana*
Legacy with **Sarode Maestro**
Aashish Khan
Studio 27, Fine Arts Building 2-7
Free admission

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The University of Alberta
Symphonic Wind Ensemble
Fordyce Pier, Director
Program will include works by
Grainger, Erb, Forsyth, Horovitz, and
Welcher

22 Thursday, 8:00 pm
Music for Instruments and Computers
David Eagle, (aXio MIDI Controller)
Russell Whitehead, trumpet
Laurie Radford, computer, electonics
Program will include works by Berio,
DiScipio, Eagle, and Radford.
Studio 27, Fine Arts Building 2-7

23 Friday, 8:00 pm
The University of Alberta
Opera Scenes
Alan Ord, Director
"Mozart Plus One"
An evening of scenes from **Mozart** ***The***
Marriage of Figaro, ***The Magic Flute***,
Cosi fan tutte and **Menotti** ***The Old***
Maid and the Thief"

department of Music

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In Recital

Adam Garvin, oboe

assisted by
Judy Loewen, piano

Sunday, November 4, 2001 at 7:00 pm

Sonate II für Oboe und Klavier,
HWV 364a, Op. 1, No. 6 (ca. 1724) — George Frideric Handel (1685-1759)
- Larghetto
- Allegro
- Adagio
- Allegro

Concerto in F Major for Oboe and Piano — Wolfgang Amadeus Mozart (1756-1791)
- Allegro

Sonata for Oboe and Piano (1962) — Francis Poulenc (1899-1963)
1. Élégie
2. Scherzo
3. Déploration

With guest: **Joel Harder, piano**

Intermission

Duet No. 4 in F for Two Oboes (1745-1770) — Wilhelm Friedemann Bach (1710-1784)
- Allegro e moderato
- Lamentabile
- Presto

With guest: **Lidia Khaner, oboe**

Concerto pour hautbois (1955) — Bohuslav Martinü (1890-1959)
- Moderato
- Poco andante
- Poco allegro

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Garvin.

Mr Garvin is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Studio 27
Fine Arts Building 2-7

University of Alberta
Department of Music

Department of Music
University of Alberta

Academy Strings

Tanya Prochazka, Conductor
Malcolm Forsyth and Aaron Au,
Guest Conductors

Sunday, November 4, 2001 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

"L'Estate" (Summer), Op.8, No.2 (ca. 1720) — Antonio Vivaldi (1678-1741)

Allegro non molto, Allegro — **Luc Barton, violin**
Adagio — **Grant Sigurdson, violin**
Presto — **Elizabeth McHan, violin**

During the period of the baking sun, man and beast
languish, and the pin trees burn.
The cuckoo begins to sing, and with him
sings the turtledove and the nightingale.

Sweet zephyrs blow, but are challenged by the North Wind.
The sheperd boy cries out, frightened of the storm
and of his fate.

He stirs his weary limbs for fear of the ferocious lightning
and swarms of gnats and flies.

Ah, his fears are all too justified for thunder shakes the
heavens and breaks down the corn.

Serenade for Strings (1985-6) — Malcolm Forsyth (b. 1936)

1. Serenely, poised; light and singing
2. Ethereal, rapturous
3. Delicate, but with verve and strongly marked

Malcolm Forsyth, conductor

"L'Autunno" (Autumn), Op.8 No. 3 (1720) — Antonio Vivaldi

Allegro
Adagio molto
Allegro

Andrew Wan, violin
Aaron Au, conductor

The peasants celebrate the good harvest with dances and joyful songs,
and aflamed by much wine
they end their merriment in sleep.

Thus eventually everyone ceases to sing and dance to
the tunes of gentleness and pleasure and the season
invites many to sweet slumber.

The hunter goes forth at daybreak with horns, guns
and ferocious dogs.
The game flies, and they follow in its tracks.

Already tired out and wounded, and frightened by the
clamour of guns and dogs, it tries to escape the fury
but is caught and dies.

Antonio Vivaldi, translation by Simon Launchbury

Intermission

Metamorphosen for 23 solo strings (1945) — Richard Strauss (1864-1949)

2000-2001 University of Alberta Academy Strings
Tanya Prochazka, conductor

Violin
Shauna Anderson
Alycia Au*
Luc Barton
Hannah Cheung
Suin Choi
Kristin Dahle
Derek Gafijczuk
Lois Harder
Kenneth Heise
Mellisa Hemsworth
Aaron Hryciw
Cynthia Johnston
Mary Kagawa
Robin Leicht
Bohdahnika Lynn
Elly McHan
Amelia Pask
Grant Sigurdson
Sabrina Steed
Andrew Wan*
Scott Zubot

Viola
Aaron Au
Luc Barton
Emma Hooper
Andrea Pollock
Tish Prouse
Jeremy Tusz
Nathaniel Wong

Cello
Julie Amundsen
Cris Derksen
David Eggert
Simo Eng
Martin Kloppers
Doug Millie
Mark Moran
Olivia Walsh
Hannah Wensel

Bass
Jordan Beatty
Lisa Bennett
Amanda Broda
Mathew Stepney

Harpsichord
Sabrina Steed

** Concertmasters-rotating

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Alan Ord, Director
"Mozart Plus One"
An evening of scenes from **Mozart** ***The Marriage of Figaro***, ***The Magic Flute***, ***Cosi fan tutte*** and **Menotti** ***The Old Maid and the Thief***

25 Sunday, 3:00 pm
The University of Alberta Madrigal Singers. Ardelle Ries, conductor
Featuring Kodaly *Misa Brevis*, Parry *When Soft Voices Die*, Martin *Ode a la Musique*, Weelkes *O Care, thou wilt despatch* and *Hence Care, thou art too cruel*, Laurdisen *Midwinter Songs*
All Saints' Anglican Cathedral

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult,
Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

University of Alberta
Department of Music

Music At Noon

Convocation Hall Student Recital Series

Monday, November 5, 2001 at 12:10 pm

Bassoon Concerto in F (1811) — Carl Maria von Weber (1786-1823)
- Adagio
- Rondo

Joanne Carson, bassoon
Roger Admiral, piano

San Antonio Sonata for Alto Saxophone and Piano (1994) — John Harbison (b. 1938)
- The Summons
- Line Dance
- Couples' Dance

Sarah Wolkowski, saxophone
Roger Admiral, piano

Hungarian Rhapsody (1894) — David Popper (1843-1913)

Doug Millie, cello
Roger Admiral, piano

Convocation Hall

Arts Building, University of Alberta

Visiting Artist

Annette-Barbara Vogel, violin

with

Ayako Tsuruta (Faculty), piano

Saturday, November 10, 2001
at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Sonatine pour Piano et Violon (1874) — Pauline Viardot (1821-1910)
- Adagio
- Scherzo: Allegro
- Allegro

Deuxieme Sonate for Piano and Violon, Op.39 (1850-55) — Louise Farrenc (1804-1875)
- Allegro grazioso
- Scherzo: Allegro
- Adagio
- Finale

Intermission

Deux Morceaux pour Violin et Piano (1911/1914) — Lili Boulanger (1893-1918)
1. Nocturne: Assez lent (1911)
2. Cortège: Pas vite (1914)

Pastorale pour Violin et Piano (1942) — Germaine Tailleferre (1892-1983)
- Allegretto

D'un matin de printemps pour Violin et Piano (1917-18) — Lili Boulanger (1893-1918)

Six Morceaux pour Violon et Piano (1868) — Pauline Viardot (1821-1910)
- Romance: Andante mosso
- Bohémienne: Allegro
- Berceuse: Andante
- Mazourke: Tempo di Mazurka
- Vieille Chanson: Allegretto
- Tarantelle: Allegro vivace

Annette-Barbara Vogel, violin

Since her debut at age 12 as soloist in the "Tonhalle" Düsseldorf, violinist Annette-Barbara Vogel has distinguished herself as one of the most exciting German violinists of her generation, acclaimed for her virtuosity, intelligence and passion.

Her many appearances at Aspen (Colorado), Chautauqua (New York), Kuhmo (Finland), Las Vegas (Nevada), Menuhin (Gstaad/ Switzerland), Noord-Holland (Netherlands), Pan Music (Seoul), Ravinia (Chicago), Scotia (Halifax) and Schleswig-Holstein (Germany) Music Festivals have been received with particular enthusiasm. Annette-Barbara Vogel has been performing throughout Europe, Canada, the US and Asia as a soloist, recitalist, and chamber musician and has been presenting master classes in Albania, Germany, Rumania, Taiwan and the States.

She received her first violin lesson from her father at the age of four, later switching to Emilia Mohr-Morikawa. At the age of 11, she was admitted at the Folkwang-Hochschule Essen as a "Jungstudent", one of the youngest students ever to be admitted at that school. Annette-Barbara Vogel consequently continued her studies with Herman Krebbers, Walter Levin, Henry Meyer, Peter Oundjian, Pieter Daniel and Dorothy DeLay at the University of Southern California at Los Angeles, the Musikhochschule der Stadt Basel (Switzerland), the Sweelinck-Conservatory Amsterdam (Holland) and received Artist Diploma from the College-Conservatory of Music in Cincinnati. In addition, she holds degrees from the Folkwang-Hochschule Essen in violin solo and chamber music with highest honours.

Annette-Barbara Vogel has worked and performed with such esteemed musicians as Pierre Amoyal, Patrick Damenga, Ralf Gothoni, Bernard Greenhouse, Arthur Grumiaux, Maria Kliegel, Juhani Lagerspetz, Michael Lewin, Vladimir Mendelssohn, Lord Yehudi Menuhin, Elsbeth Moser, Viktor Pikaisen, Dmitri Sitkovetzky, Peter Zazofsky as well as with members of the Berlin Philharmonic, Vienna Philharmonic, Boston Philharmonic, Vancouver Symphony and Cologne Radio, Gurzenich Cologne, Concertgebouw Amsterdam, and Munich Philharmonic Orchestras.

The Tokyo String Quartet recommended her for an artist-in-residence position with the Monticello Trio at the University of Virginia/ Charlottesville where she stayed from 1994-1995 before returning to Germany. From 1995-1998 Annette-Barbara Vogel has been on the faculty of the Folkwang-Hochschule in Essen and was concertmaster of "Niederrheinische Sinfoniker Krefeld" before accepting her position at the University of Iowa, Iowa City.

Annette-Barbara Vogel has claimed numerous prizes in national and international competitions and has been serving on the jury of the German "Jungend musiziert" competition since 1998.

An avid performer of music of the 20th century she is also known for an extraordinary huge standard repertoire and unusual projects.

Last spring Annette-Barbara Vogel toured Rumania and Germany in critically acclaimed performances of the Brahms Violin Concerto; further highlights of the last season include the complete Beethoven Violin-Piano Sonata Cycle in Germany and the US with long-time duo partner Ulrich Hofmann. Recent concert engagements included the Brahms Double Concerto and Bruch Violin Concerto No.1 among frequent duo-and chamber music recitals.

Annette-Barbara Vogel has recorded on the Harmonic Mundi, Cybele and Sony Columbia labels with works by Ludwig van Beethoven, Yuri Brener, Aram Khachaturian, Andreas Kunstein, Alfred Schnittke, Bedrich Smetana, Maurice Ravel, Richard Strauss, and Yves Prin. Future CD releases (winter 2001) will include a CD with Duo Violin-Cello works by F.Fiorillo, R Gliere, I Pleyel and J. Sibelius, a portrait CD of works of Hans Gal and a Violin-Piano CD with sonatas and pieces by J Brahms, G Enesco, W Lutoslawski and M Reger.

Recently Annette-Barbara Vogel collaborated with Edmonton-based pianist Ayako Tsuruta in their chamber music concert in Germany, followed by a duo concert tour of the East Mediterranean capitals. Their upcoming projects include a CD recording of the French Women Composers, featuring works by Lili Boulanger, Louise Farrenc, Germaine Taillefere and Pauline Viardot. Some of these works are performed in tonight's concert.

Annette-Barbara Vogel is the Artistic Director of Magisterra International Chamber Music Festival in Iowa, which took place for the second time this summer.

Annette-Barbara Vogel plays on a Lorenzo Storioni violin, kindly loaned by "Stiftung Kunst und Kurtur des Landes Norarhein-Westraien" Düsseldorf.

Ayako Tsuruta, piano

An accomplished pianist in both chamber music and solo repertoire, Ayako Tsuruta has performed with Juilliard Symphony Orchestra at Alice Tully Hall, Eastern Connecticut Orchestra at Garde Theatre, Wallingford Symphony Orchestra at Paul Mellon Arts Centre and Connecticut Chamber Orchestra at Woolsey Hall. As a soloist, Ms Tsuruta has performed throughout North America including recitals at C. Michael Paul Hall in Lincoln Centre, Tri-Institutional Noon Recital at Rockefeller University, and IBM-Juilliard School Concert in the Garden in New York City; Sprague Memorial Hall and Paul Mellon Arts Centre in Connecticut, as well as in University of Alberta's "Music at Convocation Hall" Series, the Banff Centre, Rosza Centre and Jack Singer Hall in Calgary, Canada.

Ms Tsuruta has also appeared in such festivals as Figueira da Foz in Portugal, Accademia Musical Chigiana and Meranofest in Italy, Steans Institute-Ravinia Festival in Illinois, Banff Centre for the Arts, and Aspen Music festival in Colorado, to name a few.

Chamber music has always been an important part of her musicianship. Ms Tsuruta first collaborated with a cellist at the age of 10, which later expanded into a piano trio known as the Premiere Trio of New Haven.It lasted for six years until the members graduated from high school. The Premiere Trio was a laureate of the 1987 Fischoff Chamber Music Competition. Ms Tsuruta's great interest and love for chamber music was further enhanced through invaluable coachings given by Lorand Fenyves, Claude Frank, Peter Frankl, Bernard Greenhouse, Gilbert Kalish, Jacob Lateiner, Harvey Shapiro, David Shifrin and the late professors Joseph Fuchs, Felix Galimir and Ronald Roseman. Since moving to Edmonton, Ms Tsuruta has been the artistic collaborator for the Magisterra International Chamber Music Festival 2000 in Iowa and MusiCamrose in 2001.

Born in Fukuoka, Japan, Ms Tsuruta began her piano studies under the Suzuki Method with Hiroko Ogura in Nara. After moving to the United States in 1980, she studied with Leena K Crothers, who was a pupil of Samson Francois. Subsequently, Ms Tsuruta studied with Josef Raieff at the Juilliard School where she received her Bachelors of Music. As a recipient of Irving S. Gilmore Fellowship and Catherine S. Winchell Memorial Scholarship, she holds Masters of Music and Artist Diploma from the Yale School of Music where she studied with Claude Frank. Having awarded numerous scholarships and awards including FS Chia PhD, William Rea, Andrew Stewart and Beryl Barns at the University of Alberta, and with the support of Winspear Fund in Edmonton, Ms Tsuruta continues to pursue her doctoral studies at the University of Alberta. Formerly a teaching assistant to the late Professor Marek Jablonski, Ms Tsuruta has been an instructor at the university since 1999.

Faculty Recital

Tanya Prochazka, cello
Jacques Després, piano

Friday, November 16, 2001
at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Sonata for Cello and Piano, Op. 65 (1845-6) Allegro moderato Scherzo (Allegro con brio) Largo Finale Allegro	Fryderyk Chopin (1810-1849)
Introduction and Polonaise Brillante for Cello and Piano, Op. 3 (1829-30) (Cello part arranged by Emanuel Feuermann) Lento Alla Polacca; allegro con spirito	Fryderyk Chopin

Intermission

The New Goldberg Variations:

Aria from the Goldberg Variations	Johann Sebastian.Bach (1685-1750)
Two Variations for the Goldberg Variations II Project	Kenneth Frazelle (b.1955)
Goldberg Variations II; Presto, Ricordanza	Christopher Rouse (b.1949)
Three Variations for Violoncello and Piano based on the theme of J.S.Bach	Peter Lieberson (b. 1946)
Fancy on a Bach Air	John Corigliano (b. 1938)
Calm, serene, Driving	Peter Schickele (b. 1935)
Fantasy Variation based on the Aria of J.S.Bach's Goldberg Variations	Richard Danielpour (b. 1956)
Aria from the Goldberg Variations	Johann Sebastian Bach (1685-1750)

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. She performs widely as a soloist, and chamber and freelance musician. Her repertoire ranges from the Baroque period through the20th

century. She broadcasts frequently on CBC radio and regularly collaborates with such artists as Stephane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt and Brachi Tilles. Ms Prochazka is a founding member of Menage a Trio, with Mr. Lemelin and Martin Riseley. She continues her international performing career, playing in Germany, Russia, the U.S. and Australia.

In the last two years Ms Prochazka's concert schedule included the Complete Sonatas for Cello and Piano by Beethoven, with pianist Stéphane Lemelin, in single concert performances. As well, with Menage a Trio, she performed the Complete String and Piano Chamber Music of Johannes Brahms.Other highlights of the recent concert season were concerto performances with the Edmonton Symphony Orchestra, Duo Recitals with with Ms. Tilles and Mr. Israelievitch and concerts of 20th century String Quartets with the Beau Quartet of Calgary.

Ms Prochazka is highly regarded as a devoted cello and string teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. Since 1987, she has taught at the University of Alberta and at Alberta College, in Edmonton, Canada. In July 1998 she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta, where she is also Conductor of the university's Academy Strings Orchestra. In May 2000, she led the Academy Strings Orchestra on a tour of British Columbia.

Ms Prochazka conducts cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2000 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Born in Melbourne, Australia, Ms Prochazka pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka has gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Ms Prochazka is an active recording artist for the ATMA and ARKTOS labels. Her most recent CD recording with pianist Stéphane Lemelin, "American Cello Masterpieces" (ATMA) has received wide critical acclaim, as has the CD "Landsmal" (ARKTOS), music by Grieg, with pianist Milton Schlosser and soprano Kathleen Lotz. Her newest recording of Canadian Solo Cello works by Fisher and Ho appears on "Stringtime" (ECLECTRA), recently released.

Widely acclaimed pianist **Jacques Després** has dazzled audiences for over two decades in his native Canada and the U.S. with his sensitive yet powerful style and sympathetic interpretations of a broad range of composers. Respected American critic Leslie Gerber took notice of this versatility by writing, "Few major pianists have given equally convincing performances of Beethoven and Chopin. The ability to play one composer's music very well seems almost to preclude doing as well with the other. But Després proved an exception to this rule...He immediately showed that he is a Bartok player after the composer's own heart."

Since his debut with the Montréal Orchestra Symphony Orchestra in 1978, Mr Després has appeared as soloist with many other symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield He also shared the stage, in gala concerts, with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Mr Després' tours have included numerous recitals in Canada aired on CBC radio, and performances at summer festivals in North America.

Mr Després has established a solid reputation as a leading lecture-performance artist on both period and modern instruments. He was invited to speak on the Chopin Ballades at the Juilliard School, the early sonatas of Beethoven at the yearly Friends of the Arts Beethoven Festival on Long Island and the Bartök Mikrokosmos at Vanderbilt University.

The long list of Mr Després' prestigious awards includes: The Frank Kopp Memorial Prize at the University of Maryland International Piano Competition; First Prize at the Montreal Symphony Orchestra Competition; and the Musical Academy of Quebec "Prix d'Europe" competition. He is also the recipient of numerous grants from the Juilliard School, the Quebec ministries of Education and Cultural Affairs, and the Canada Council.

Després was the musical director of Summer Serenades, a four-week lecture-concert series at the University of Stony Brook's Staller Center. This imaginative series won an enormous following due in large part to Després performances, his lucid and illustrative pre-concert lectures, and his creative programming. The series not only delivered compelling solo and chamber music performances from the standard repertoire; it also gave voice to such neglected composers as Clara Schumann, Alma Mahler-Werfel, and Federico Garcia Lorca to name but a few.

Mr Després completed his doctorate at the State University of New York at Stony Brook and holds a Masters degree from the Juilliard School of Music. He received with High Distinction the Artist Diploma from Indiana University, and was awarded a unanimous first prize from the Conservatory of Quebec, which invited him to perform recitals commemorating the school's 40th and 50th anniversaries. He studied under many of the great masters including György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Mr Després has taught at Western Washington University and in the fall 2000, joined the Music Department of the University of Alberta in Edmonton. He also has recorded solo piano repertoire for the Eroica, VDE/Gallo and Naxos CD labels.

University of Alberta
Department of Music

Symphonic Wind Ensemble

Fordyce Pier, Director
with
Guest Conductors
Tanya Prochazka, Malcolm Forsyth

Wednesday, November 21, 2001 at 8:00 pm

Arts Building
University of Alberta

Program

Sketches on a Tudor Psalm (1971) — Fisher Tull (1934-1996)

Molly on the Shore (arr. 1920) — Percy Grainger (1882-1961)

Tanya Prochazka, Guest Conductor

Songs Without Words (2000) — Dan Welcher (b. 1948)

I. Manic
II. Reflective
III. Giddy
IV. Stunned
V. Confident

Intermission

Kaleidoscope (1989) — Malcolm Forsyth (b. 1936)

Malcolm Forsyth, Guest Conductor

The Purple Roofed Ethical Suicide Parlor (1979) — Donald Erb (b. 1927)

Bacchus on blue ridge (1984) — Joseph Horowitz (b. 1926)

I. Moderato
II. Blues
III. Vivo

University of Alberta Symphonic Wind Ensemble, 2001-2002
Fordyce Pier, Director

Flute
Sarah Bouthillier
Cassie Lehman
Nicole Fraser
Adam Wiebe (Piccolo)

Oboe
Adam Garvin
Alyssa Miller (English Horn)

Bassoon
Joanne Carson
April Mangham
Ondrej Golias (Contra)

Clarinet
Sarah Holmstrom
Katie McKee

Heidi Piepgrass
Peter Sims (E-flat)
Karline Hays

Courtney Welwood
Jamie Southeran
Lyndsey Cohen

Bass Clarinet
Sherri Cohen
Ondrej Golias

Alto Saxophone
Erin Rogers
Eric Goluszka
Adam Eccles

Tenor Saxophone
Alfredo Mendoza

Baritone Saxophone
Sean Patayanikorn

Horn
Dubrena Myroon
Scott Reynolds
Tammy Hoyle
Nicola Peffers

Cornet
Nancy McBride
Jeremy Maitland

Sheena Hyndman

Jeff Bryant

Trumpet
Leila Flowers
Ben Comer

Tenor Trombone
Alden Lowrey
Jim Chilton

Bass Trombone
Ted Huck

Euphonium
Ed Stein
Lara Hyndman

Tuba
André Guigui
Brock Campbell

Percussion
Court Laslop
Melissa Edwards
Jessica Faulds
Janna Kozuska
Ruston Vuori
Tyrn Armstrong

String Bass
Mathew Stepney

Keyboards
Michelle Santiago

Manager
Erin Rogers

Upcoming Event:

November
22 Thursday, 8:00 pm
Music for Instruments and Computers
David Eagle, aXiO MIDI Controller
Stan Climie, bass clarinet
Russell Whitehead, trumpet
Laurie Radford, computer, electonics
Program will include works by Berio, Dhomont, Eagle, Essl, and Radford.
Studio 27, Fine Arts Building 2-7

23 Friday, 8:00 pm
The University of Alberta
Opera Scenes
Alan Ord, Director
"Mozart Plus One"
An evening of scenes from Mozart *The Marriage of Figaro*, *The Magic Flute*, *Cosi fan tutte* and Menotti *The Old Maid and the Thief*

25 Sunday, 3:00 pm
The University of Alberta
Madrigal Singers
Ardelle Ries, conductor
Featuring Kodaly *Misa Brevis*, Parry *When Soft Voices Die*, Martin *Ode a la Musique*, Weelkes *O Care, thou wilt despatch* and *Hence Care, thou art too cruel*, Laurdisen *Midwinter Songs*
All Saints' Anglican Cathedral

26 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

27 Tuesday, 11:00 am - 12:20 pm
The Centre for Ethnomusicology
Walter Bonaise
An Elder Presents
Traditional Aboriginal Music
Studio 27, Fine Arts Building 2-7
Free admission. For more information, call 492-8211

27 Tuesday, 7:00 pm
The Centre for Ethnomusicology
Workshop: *The Maihar Gharana Legacy: A Musical Style Globalized*
with **Sarode Maestro Aashish Khan**
Studio 27, Fine Arts Building 2-7
Free admission. For more information, call 492-8211

30 Friday, 8:00 pm
The University of Alberta Concert Choir. Debra Cairns, conductor
Brahms *Zigeunerlieder*, Duruflé *Quatre Motets*, Mendelssohn *Op 59*, and works by Hassler, Sweelinck, Holmboe, Chatman, Hindemith and Sviridov

December
1 Saturday, 8:00 pm
Music at Convocation Hall
Ménage à Trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
Ludwig van Beethoven
Piano Trio in E Flat, Op. 1, No. 1,
Piano Trio in C Minor, Op.1, No. 3,
Piano Trio in B Flat, Op. 11,
Piano Trio in D, Op. 70, No. 1 (The Ghost)
Admission: $7/student/senior, $12/adult

department of Music

Unless otherwise indicated:
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Music for Instruments and Computer

David Eagle, aXiO MIDI controller
Stan Climie, bass clarinet
Russell Whitehead, trumpet
Laurie Radford, computer, electronics

Thursday, November 22, 2001
at 8:00 pm

Studio 27
Fine Arts Building 2-7
University of Alberta

Program

Department of Music
University of Alberta

Program

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Prelude

fLOW(1998) Karlheinz Essl

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Lexikon-Sonate (1992-98) Karlheinz Essl

Solo Disklavier

Sequenza X Luciano Berio

C Trumpet and Piano Resonance (1984)

Russell Whitehead, trumpet

Sylvia Shadick-Taylor, piano

Prelude for aXiO (1999-2001) David Eagle

David Eagle - aXiO MIDI Controller

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Interlude

fLOW Karlheinz Essl

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Jackdaw (1995) Wayne Siegel

Bass Clarinet and Tape

Stan Climie - bass clarinet

Météores (1989) Francis Dhomont

David Eagle - aXiO MIDI Controller

A Larus Exchange (2001) Laurie Radford

Trumpet and Digital Signal Processing

Russell Whitehead - Trumpet

Laurie Radford - Computer

Instrumentarium xi.01

Stan Climie, bass clarinet

Russell Whitehead, trumpet

David Eagle, aXiO MIDI Controller

Laurie Radford, computer

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Postlude

fLOW Karlheinz Essl

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***fLOW* (1998)** Karlheinz Essl

fLOW is a site-specific work-in-progress that was started under ever-changing titles in October 1998. The entire project is carried out in numerous steps and takes place in various locations with changing musicians from different fields like New Music, experimental jazz, free improvisation and New Electronic Music. The project is based on a soundscape that is generated in real-time by a computer program written in MSP that runs on Apple Macintosh machines. It fills the space with sounds that resemble - metaphorically - the timbres of water, fire, earth, and air.

For each performance, the soundscape is interpreted and commented by live-musicians. Each realization is developed for the specific place and takes into account its individual socio-cultural context. Besides music and sound, a realization can also include light installations, film projections, and performance aspects, elaborated time scores and computer-generated Playing Strategies. Integral part of each performance is the m@ze^2 (Modular Algorithmic Zound Environment), a computer-based Realtime Composition and Improvisation Environment developed by Karlheinz Essl since 1996 that the composer plays himself on an Apple PowerBook computer. The very core of fLOW itself - the realtime generated soundscape - also functions as a multi-channel sound installation that can be adapted to different spaces and locations. A CD-based version running on several independent CD-Players has also been developed.

***Lexikon-Sonate* (1992-98)** Karlheinz Essl

Lexikon-Sonate is a work-in-progress that was started in 1992. Instead of being a composition in which the structure is fixed by notation, it manifests itself as a computer program that composes the piece - or, more precisely: an excerpt of a virtually endless piano piece - in real time. Lexikon-Sonate lacks two characteristics of a traditional piano piece: 1) there is no pre-composed text to be interpreted, and 2) there is no need for a pianist or an interpreter. Instead, the instructions for playing the piano - the indication "which key should be pressed how quickly and held down for how long" - are directly generated by a computer program and transmitted immediately to a player which executes them.

The title Lexikon-Sonate refers to the "Lexikon-Roman", written in 1968-70 by the Austrian-Slovakian author Andreas Okopenko. This novel appears to be one of the very first literary HyperTexts, independently of Ted Nelson who introduced this term about the same time. This novel - "a sentimental journey to a meeting of exporters in Druden" (subtitle) - consists of several hundred small chapters. By reference arrows, as in a lexicon, the reader could make her own investigations through the multiple nested web structure of the text. Instead of presenting a sequential text with a predefined direction of reading, Okopenko provides a structure of possibilities, which challenges the reader to become a creator of her own version of this novel.

Originally, Lexikon-Sonate was conceived as a musical commentary to an electronic implementation of Okopenko's "Lexikon-Roman", carried out by the interdisciplinary group "Libraries of the Mind". But soon afterwards it started its own life due to its manifold ramifications, becoming an example in the domain of algorithmic composition.

Lexikon-Sonate consists of 24 music-generation modules (structure generators) which are related in a very complex way as a musical HyperText. Each module generates a specific characteristic musical output as a result of the compositional strategy that has been applied. A module represents an abstract model of a specific musical behavior. It does not contain any pre-organized musical material, but a formal description of it and the methods how it is being processed.

These modules are structural re-implementations of piano gestures obtained by analysis of piano music from Johann Sebastian Bach, Beethoven, Schönberg, Webern, Boulez, Stockhausen and Cecil Taylor. They will never appear as quotation (because none of these gestures have been "sampled"), but mainly as "allusion". Furthermore, they are open and generic enough such that different modules playing at the same time can intermingle, creating unforeseeable meta-structures.

The idea of autopoiesis - material organizing itself based upon certain constraints - plays an important part. By using a lot of different random generators that control each other, ever-new variants of the same model are generated. Seen in this light, Lexikon-Sonate can be perceived rather as a meta-composition that enables the unfolding of piano music than a fixed work.

Karlheinz Essl (1960-) is an Austrian composer, improviser and performer. He attended the Vienna Musikhochschule (1979--87), where he studied with Friedrich Cerha and Dieter Kaufmann, among others. He also studied musicology and art history at the University of Vienna. Active as a double bassist until 1984, he played in chamber and experimental jazz ensembles. As a composer he has contributed to the Projekt 3 composition programming environment of Gottfried Michael Koenig at Utrecht and Arnheim (1988-89) which later transformed into his own Realtime Composition Library for MAX. Essl also served as composer-in-residence at the Darmstadt summer courses (1990-94) and completed a commission for IRCAM. In 1995 he accepted a position in computer-aided composition at the Studio for Advanced Music & Media Technology at the Bruckner Conservatory, Linz.

Essl's compositions result from confrontations between ordered, abstract models and original tonal, expressive structures. He has frequently sought to combine music with other genres and has collaborated with the graffiti artist Harald Naegeli (Partikel-Bewegungen, 1991), the writer Andreas Okopenko, the architect Carmen Wiederin (Klanglabyrinth, 1992-95) and the video artist Vibeke Sorensen (MindShipMind, 1996, a multimedia installation for the Internet). During the 1990s he carried out many additional projects for the Internet and became increasingly involved with improvisation.

Besides writing instrumental music, Karlheinz Essl also works in the field of electronic music, interactive realtime compositions and sound installations. He develops software environments for algorithmic composition and acts as a performer and improviser. Most of his compositions are published by TONOS (Darmstadt).

Sequenza X (1984) Luciano Berio

describe my limitations and clasp me in echoes, in reflections
at length, and casually, become me for me, you for me – Edoardo Sanguineti

Few works in recent decades have become as famous as Luciano Berio's *Sequenzas*, a cycle of solo pieces on which the composer has been working for forty years. The result is an extraordinarily successful work in progress. A number of these *Sequenzas* have left their mark on other pieces by Berio, while others, in turn, have splintered off from longer works. This constant inter-linking of individual works and the ability to spin out and vary the same underlying material, while reflecting it in the most disparate ways, is typical of Berio's whole approach to composition. Indeed, his entire output could be seen as one great work in progress. And his *Sequenzas* are the secret centre of this universe.

The title, *Sequenza,* underlines the fact that the construction of these pieces almost always takes as its point of departure a sequence of harmonic fields, from which spring,

in all their individuality, the other musical functions. In fact, almost all the *Sequenzas* have in common the intention of defining and developing through melody an essentially harmonic discourse and, above all, when dealing with the monodic instruments, of suggesting a polyphonic type of listening based in part on the rapid transition between different characteristics, and their simultaneous iteration.

Virtuosity is an obvious and common external element between the *Sequenzas*. Virtuosity often springs from a conflict, a tension between the musical idea and the instrument. A musical instrument is in itself a piece of the musical language. The composer can contribute to the evolution of musical instruments only by using them, and by trying to understand, often *post factum*, the complex nature of that evolution, reflecting as it does social, technological and economic conditions, and not merely musical and acoustic ones.

Assimilating, transforming and overcoming idiomatic aspects of an instrument (or voice) are sometimes intrinsic to the musical development of Berio's *Sequenzas*. But *Sequenza X* for trumpet and piano resonance instead dispenses with them almost entirely (if one sets aside a fleeting reference to the Israeli national anthem *HaTikva*). In *Sequenza X* there aren't even any timbre transformations, or "cosmetic adjustments". The trumpet is used in a direct and natural way, and perhaps it is precisely this nakedness which makes *Sequenza X* the most laborious of the Sequenzas.

Luciano Berio (1925-) occupies a leading position in 20th century music, a pioneer in the use of electronic and avant-garde techniques of composition. Berio was born in Oneglia, Italy. After studies with Ghedini at the Milan Conservatory, he worked for the Italian Broadcasting Corporation from 1953 until 1960, when he founded the Studio di Fonologia and directed a concert series under its name. Luciano Berio has taught at Mills College, Harvard University, and the Juilliard School. From 1973 to 1980 he headed the electroacoustic department of IRCAM in Paris. In 1960 and 1982 he was composer in residence at the Tanglewood Music Center, and in 1993-94 delivered the Norton Lectures at Harvard University. In 1981 he founded Tempo Reale, an institute for new music in Florence. In 1982 he became Musical Director of the newly founded Regional Orchestra of Tuscany. In 1984 he was Artistic Director of the Maggio Musicale in Florence. In 1988 he became an Honorary Member of the Royal Academy of Music, London.

One of the most prolific and influential composers of the late twentieth century, Berio has received many commissions, prizes (including the prestigious Siemens Prize), and honorary degrees, and has composed for voice, symphony orchestra, music theater, and solo instruments, as well as exploring electronic and digital processing of sound. He has also transcribed and adapted works by composers ranging from Monteverdi to Mahler, and collaborated with major Italian literary figures including Italo Calvino and Umberto Eco.

Russell Whitehead holds a Masters degree in Performance from the University of Michigan and from 1986 - 1991 was Principal Trumpet with the Saskatoon Symphony and apprentice conductor from 1989 - 1991. It was during this time Russell conducted the *Partita for Piano, Winds and Percussion* by Monty Floyd, found on the *Vistas* CD and produced by the Canadian Music Centre. He has performed in numerous Music Theatre Contemporary Opera productions at The Banff Centre and 1996 was a performer and assistant music director for a contemporary opera, *The Nature of Water*, written by Georges Aperghis.

Russell is a founding member and past artistic director of the NOWAge Orchestra (1992-2000), an eclectic group dedicated to the 'theatre' of New Music. Russell has been a featured soloist with: the Saskatoon and Red Deer Symphonies, the 1995 International Computer Music Conference held at The Banff Centre, the Edmonton Cantando Band (2000), the Alberta College Wind Sinfonia, most recently with the Alberta Baroque Ensemble in December-2000 and has recorded solo and chamber concerts for CBC radio. In January –2000 Russell toured in Saskatchewan and Alberta, performing in Regina, Sakatoon, Medicine Hat, Lethbridge and Edmonton. Presently Russell performs regularly with the Edmonton Symphony Orchestra, the Capital Brass, and teaches at the University of Alberta and King's College University. Russell Whitehead can be heard on the following CD's: *Prairie Sounds*-Roger Deegan (Arktos); *Bashaw*-Dr. Howard Bashaw (Arktos).

Premiering many Canadian and American works, pianist **Sylvia Shadick-Taylor** has performed across Canada and the U.S., including her highly successful N.Y concert debut in 1997. A popular accompanist, she adeptly spans opera classics to demanding contemporary concert repertoire. Recent performances include concerts in Canada, Germany, France, Japan, and Carnegie Hall's Weill Recital Hall in New York City with Hungarian violinist, Nandor SzederkÈnyi. Sylvia is part of the music faculty at the University of Alberta, and also works as a vocal coach, private teacher, adjudicator and clinician.

Prelude for aXiO (1999-2001) David Eagle

Prelude for aXiO is an interactive composition in which the performer provides real-time control of the movement of sound. By translating the physical gestures on the joystick of the aXiO into spatial motion of sound through the surrounding loudspeakers, sound diffusion becomes part of the musical interpretation. As well, some of the sounds created for this work seem to disappear into the distance that reinforces the sensation of motion. The work is in five sections or regions, some of which overlap to some degree and was composed in the spirit of a 'new adventure in sound'. It was originally composed for 'Sound Travels' using the AudioBox, a 16 channel automated matrix mixer and has since been reconceived using a multi-channel audio card and PowerBook computer.

The **aXiO** - **a**lternative e**X**pressive input **O**bject - is an electroacoustic instrument/controller that gives the musician a broad range of expression and multi-dimensional control of MIDI synthesizers and samplers, and computers. It was designed and built by Brad Cariou at the University of Calgary to provide interpreters with intimate control and flexibility for work in various new media. The instrument has a cross-like structure and stands about body height, resembling a streamlined robot. It is played with both hands on three distinct playing surfaces: 1) a sophisticated palm-rest joystick for the left hand, 2) a velocity-sensitive keyboard for the right hand, and, 3) running up the musician's shoulder, is an array of buttons used to change voices or trigger musical sequences. In performance, the right hand selects and plays the notes or events with aftertouch and pitch bending capabilities while the left hand provides more expression and transformation of sound. For instance, the left-hand joystick could be used to move a sound in space, to change its overall volume, to sustain a sound, to change its colour, and to do it all simultaneously in real time. The aXiO has the potential to transform electroacoustic music from a predominantly studio art to a performance art.

David Eagle (1955-) composes chamber, orchestral and electroacoustic music and in recent years, has explored computer applications to composition and improvisation. He performs the aXiO in solo interactive electroacoustic works and in mixed works composed for Calgary's Ensemble Resonance. An Associate Professor at the University of Calgary, he teaches composition and theory and is Director of the Electroacoustic Music Studio.

Born in Montreal in 1955, he grew up in Alberta and Ontario and studied music at McGill University, the Staatliche Hochschule für Musik, Freiburg, Germany, and at the University of California, Berkeley (PhD 1992). His composition teachers were Bengt Hambraeus, Donald Steven, Klaus Huber, Andrew Imbrie and Olly Wilson. His compositions have been performed at festivals in Europe, Canada, Hong Kong and Taiwan. Currently, he is working on a collection of solo flute pieces. Eagle's work can be heard on New Concert Discs, Clef, UNICAL and isodart recording labels.

Jackdaw (1995) Wayne Siegel

A Jackdaw is a small European crow. The character of the piece, as well as many of the sounds, are inspired by this audacious yet clever bird. The sounds of the Jackdaw and the bass clarinet are manipulated and transformed to create a lively dialogue between the instrumentalist and the computer.

Wayne Siegel (1953-) studied composition and philosophy at the University of California at Santa Barbara before moving to Denmark to study with Per Nörgard. In 1986 he was appointed director of the newly founded Danish National Center for Computer Music (DIEM). Siegel has written music in many genres ranging from computer music to orchestral works, from chamber music to a full-length science fiction opera. Leading international artists, including the Kronos Quartet, Singcircle and Harry Sparnaay, have commissioned works from him, and his music has been performed widely throughout Europe, the United States and Japan, including numerous radio and television broadcasts. Many of his works fall between genres, combining diverse cultural elements and compositional techniques, encompassing influences from folk music, avant-garde rock and minimalism. He often uses computers with live musicians, and in recent years he has explored the possibilities of computer music installations. His work combines the tradition of West Coast American music and minimalism to create his own unique and compelling voice.

Stan Climie has earned distinction as one of Calgary's most versatile musicians. He is bass clarinetist with the Calgary Philharmonic Orchestra and has performed with the Edmonton Symphony, the Regina Symphony, the Banff Festival Orchestra, and the Royal Winnipeg Ballet Orchestra. As a founding member of the New Works Calgary Ensemble, Stan explores and exposes his passion for "the unique and the unusual" by performing newly composed works in both the solo and chamber repertoire.

In demand as a freelance artist, Stan performs in recital as a soloist and ensemble musician as well as in large scale productions such as "Phantom of the Opera", "Les Miserables", and "Show Boat". Stan's dedication to the nurturing of future musicians is evidenced by his work at Mount Royal College Conservatory, the University of Calgary, as a clinician in the schools and through his involvement in specialized programs such as MusiCamrose.

Météores (1989) Francis Dhomont

3rd movement of *Chroniques de la lumière*

Eight-channel live diffusion for aXiO, David Eagle

These Chronicles are an impressionistic sonic version of visual elements—an undoubtedly metaphorical act—a personal daydream of light based on a concept by Montréal visual artist Luc Courchesne. With sound transpositions of luminous phenomena, natural rays or multiple artifacts, *Chroniques de la lumière* is comprised of three movements: *Miroitements* (Shimmers), *Artifices*, *Météores* (Meteors) or, if one prefers: adagio, allegro, presto-finale. A progression is articulated, not only from slow to fast, but also from calm to agitated, from somber to clear, from piano to forte, from static to mobile, from simple to complex. *Météores* proceeds by a progressive increase of elements, by slow accumulation, an increase of density, and a reinforcement of the sensation of speed and kinetic energy. The work was realized in the composer's home studio.

Francis Dhomont (1926-) studied under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 40's in Paris (France), he intuitively discovered with magnetic wire what Schaeffer would later call "musique concrète" and consequently conducted solitary experiments with the musical possibilities of sound recording. Later, leaving behind instrumental writing, he dedicated himself exclusively to electroacoustic composition. An ardent proponent of acousmatics, his work (since 1963) is comprised exclusively of works for tape bearing witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create.

The Conseil des arts et des lettres du Québec has recently awarded him a prestigious career grant. In 1999, he was awarded five first prizes for four of his recent works at international competitions (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts' Lynch-Staunton Prize, he was also supported by the DAAD for a residence in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France) — the Magisterium Prize in 1988 — and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards.

Dhomont is the editor of special issues published by Musiques & Recherches (Belgium) and of "Électroacoustique Québec: l'essor" (Québec Electroacoustics: The Expansion) — for Circuit (Montréal). Musical coeditor of the Dictionnaire des arts médiatiques (published by UQAM), he is also lecturer and has produced many radio programs for Radio–Canada and Radio–France. Since 1978, he has divided his time between France and Québec, where he has taught at the Université de Montréal from 1980 to 1996. He is an Associate Composer of the Canadian Music Centre (CMC, 1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC). A great traveler, he participates in several juries and now focuses on composition and theory.

A Larus Exchange (2001) Laurie Radford

A trumpet, a computer, endless networks of possible interchange, exchange, discovery and pursuit. All sounds originate with the trumpet. A sonic feedback is established as the trumpet's sound, acted upon by digital recording and transformation, becomes the object of contemplation by both players and leads to subsequent decisions and actions that define the moment as well as shape the overall musical dialogue.

Laurie Radford (1958-) is active in creating music for instrumental and vocal ensembles as well as a variety of electroacoustic media. His recent work involves compositions for orchestra, solo instruments, choir and electroacoustic music, acousmatic works, and compositions that involve computer-controlled signal processing and event control in interaction with performers. Radford studied music, composition, and music technology at Brandon University, The University of British Columbia, McGill University, The Banff Centre for the Arts, Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik. His music has been performed and broadcast throughout North and South America, Europe, Japan and Taiwan. He has received commissions and performances from a variety of ensembles such as Le Nouvel Ensemble Moderne, L'Ensemble contemporain de Montréal, Esprit Orchestra, Ensemble Résonance, code d'accès, Traquen'art, GroundSwell, Pro Coro Canada, Concerts M, Jean-François Guay, Laura Wilcox and Sergio Barroso, rESOund Festival of Contemporary Music, Cantai Dance-Music Festival (Taiwan), and the Winnipeg Symphony Orchestra. Radford's music has received awards from SOCAN, the International Composers' Competition "Kaszmierz Serocki" (Poland), and the WSO New Music Festival Composers' Competition.

Laurie Radford has taught at Concordia University, Bishop's University and McGill University. He currently teaches electroacoustic music, music technology, and composition at the Department of Music, University of Alberta and is director of the UofA Electroacoustic Music Studio.

Upcoming Events:

23 Friday, 8:00 pm
The University of Alberta
Opera Scenes
Alan Ord, Director
"Mozart Plus One"
An evening of scenes from Mozart *The Marriage of Figaro*, *The Magic Flute*, *Cosi fan tutte* and Menotti *The Old Maid and the Thief*

25 Sunday, 3:00 pm
The University of Alberta
Madrigal Singers
Ardelle Ries, conductor
Featuring Kodaly *Misa Brevis*, Parry *When Soft Voices Die,* Martin *Ode a la Musique*, Weelkes *O Care, thou wilt despatch* and *Hence Care, thou art too cruel*, Laurdisen *Midwinter Songs*
All Saints' Anglican Cathedral

26 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

27 Tuesday, 11:00 am - 12:20 pm
The Centre for Ethnomusicology
Walter Bonaise
An Elder Presents
Traditional Aboriginal Music
Studio 27, Fine Arts Building 2-7
Free admission. For more information, call 492-8211

27 Tuesday, 7:00 pm
The Centre for Ethnomusicology
Workshop: *The Maihar Gharana Legacy: A Musical Style Globalized*
with **Sarode Maestro Aashish Khan**
Studio 27, Fine Arts Building 2-7
Free admission. For more information, call 492-8211

30 Friday, 8:00 pm
The University of Alberta Concert Choir. Debra Cairns, conductor
Brahms *Zigeunerlieder*, Duruflé *Quatre Motets*, Mendelssohn *Op 59*, and works by Hassler, Sweelinck, Holmboe, Chatman, Hindemith and Sviridov

December

1 Saturday, 8:00 pm
Music at Convocation Hall
Ménage à Trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
Ludwig van Beethoven
Piano Trio in E Flat, Op. 1, No. 1,
Piano Trio in C Minor, Op.1, No. 3,
Piano Trio in B Flat, Op. 11,
Piano Trio in D, Op. 70, No. 1 (The Ghost)
Admission: $7/student/senior, $12

2 Sunday, 3:00 pm
The University of Alberta
Concert Band Concert
William H Street, Director
Program will include works by Woolfenden, von Dohnanyi, Jan Bach, Walton, PDQ Bach, Hanson, Ticheli and Jenkins

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Department of Music
University of Alberta

Madrigal Singers

Ode à la Musique

Ardelle Ries, Conductor
David Wilson, Assistant Conductor

Sunday, November 25, 2001
at 3:00 pm

All Saints' Anglican Cathedral
Edmonton, Alberta

Program

Ode à la Musique (1961) — Frank Martin (1890-1974)

Soloist: **Mark Cahoon, bass**
Leila Flowers, trumpet
Tammy Hoyle and **Dubrena Myroon, horns**
James Chilton, Ted Huck and **Alden Lowrey, trombones**
Matthew Stepney, double bass
Roger Admiral, piano

O Care, Thou Wilt Despatch Me *(Prima Pars)* (1600) — Thomas Weelkes (ca 1570-1603)
Hence Care, Thou Art Too Cruel *(Secunda Pars)*

Mid-Winter Songs (1980) — Morten Lauridsen (b. 1943)

I Lament for Pasiphäe
II Like Snow
III She Tells Her Love While Half Asleep
IV Mid-Winter Waking
V Intercession in Late October

Roger Admiral, piano

Intermission

Missa Brevis (1942-44) — Zoltán Kodály (1882-1967)

Introitus
Kyrie — Soloists: **Casey Peden, Gillian Brinston**, and **Catherine Kubash, sopranos**
Gloria — Soloists: **Shannon Kolotyluk, alto**, **C.D. Saint** and **Duncan Wambugu, tenors**, **Michael Kurschat, bass**
Credo
Sanctus
Benedictus
Agnus Dei — Soloists: **Leslie Foster, alto**, **C.D. Saint, tenor**, **Casey Peden, Gillian Brinston,** and **Catherine Kubash, sopranos**

Jeremy Spurgeon, Organ

Text and Translation

Ode à la Musique
Text: Guillaume de Machaut

Et Musique est une science Qui veut qu'on rie et chante et danse.	And music is a science that makes us laugh and sing and dance.
Cure n'a de mélancolie Ni d'homme qui mélancolie À chose qui ne peut valoir, Ains met tels gens en nonchaloir.	It has no use for melancholy or for anyone who frets over worthless things, But sets such people at naught.
Partout où elle est joie y porte, Les déconfortés réconforte Et n'est seulement de l'ouïr, Fait-elle les gens réjouir.	Wherever it is it brings joy, Consoles the disconsolate, And by the mere hearing of it makes people rejoice.
N'instrument n'en a tout le monde Qui sur musique ne se fonde, Ni qui ait souffle ou touche ou corde Qui par musique ne s'accorde.	There is no instrument in all the world which is not founded on music, No instrument of wind or key or string which is not made harmonious by music.
Tous ses faits plus à point mesure Que ne fait nulle autre mesure.	It measures all its works more precisely than any other science.
Elle fait toutes les caroles, Par bourgs, par cités, par écoles, Où l'on fait l'office divin, Qui est fait de pain et de vin.	It moves all the dances in towns, in citadels, in schools where the divine office is celebrated, which is made with bread and wine.
Peut-on penser chose plus digne Ni faire plus gracieux signe Com d'exhausser Dieu et sa gloire, Louer, servir, aimer et croire, Et sa douce mère en chantant Que de grâce et de bien a tant Que le ciel et toute la terre Et quanque les mondes enserrent, Grand, petits, moyens et menus, En sont gardés et soutenus.	Can one imagine a more worthy thing or make a more gracious gesture than to exalt God and His glory, To praise, serve, love, and keep faith with Him and his sweet mother in song, Who has such grace and goodness that the heavens and all the earth and whatever is contained within them, Great, little, middling, or small, Are protected and sustained by Him?
J'ai ouï dire que les anges, Les saints, les saintes, les archanges De voix délie, saine et claire Louent en chantant Dieu le Père Pour ce qu'en gloire les a mis Com justes et parfaits amis, Et pour ç'aussi que de sa grâce Le voient adès face à face.	I have heard it said that the angels, the saints, male and female, the archangels, With voices refined, bright, and clear, Sing the praises of God the Father because He has placed them in glory as His just and perfect friends, And also because by His grace they see Him for ever face to face.

Gloria!
Or ne peuvent les saints chanter
Qu'il n'ait musique en leur chanter:
Donc est Musique en paradis.

David, le prophète jadis,
Quand il voulait apaiser l'ire
de Dieu, il accordait sa lire.
Dont il harpait si proprement
Et chantait si dévotement
Hymnes, psautiers et oraisons,
Ainsi comme nous le lisons,
que sa harpe à Dieu tant plaisait
Et son chant qu'il se rapaisait.

Orpheüs mit hors Eurydice
d'enfer, La cointe, la faitice,
Par sa harpe et par son doux chant.
Ce poète don't je vous chant
Harpait si très joliement
Et si chantait si doucement
Que les grands arbres s'abaissaient
Et les rivières retournaient
Pour li ouïr et écouter,
Si qu'on doint croire sans douter
Que ce sont miracles apertes
que Musique fait. C'est voir, certes.

(Gloria…)
Now the saints cannot sing
unless there is music in their singing:
Therefore there is music in paradise.

David, the prophet of long ago,
When he wished to appease
the wrath of God, tuned his lyre,
On which he harped so becomingly
and sang so devoutly
his hymns, psalms, and prayers,
As we read [in the scriptures],
That his harp and his voice pleased God so
much that he calmed His anger.

Orpheus brought Eurydice,
The fair and graceful, out of Hell
by his harping and his sweet singing.
This poet of whom I sing
harped so very finely
and sang so sweetly
that the great trees bowed down
and the rivers turned back to hear and to listen
to him,
So we must certainly believe
that these are proven miracles worked by
Music;
This is the truth, for sure.

O Care, Thou Wilt Despatch Me
O Care thou wilt despatch me,
If Music do not match thee.
Fa la la la.
So deadly dost thou sting me,
Mirth only help can bring me.
Fa la la la.

Hence Care, Thou Art too Cruel
Hence Care; thou art too cruel,
Come Music, sick man's Jewel.
Fa la la la.
His force had well nigh slain me:
But thou must now sustain me.
Fa la la la.

Mid-Winter Songs
Text: Robert Graves (1895-1985)

I. **Lament for Pasiphaë**
Dying sun, shine warm a little longer!
My eye, dazzled with tears, shall dazzle yours,
Conjuring you to shine and not to move.
You, sun, and I all afternoon have laboured
Beneath a dewless and oppressive cloud—
A fleece now gilded with our common grief
That this must be a night without a moon.
Dying sun, shine warm a little longer!

Faithless she was not: she was very woman,
Smiling with dire impartiality,
Sovereign, with heart unmatched, adored of men,
Until Spring's cuckoo with bedraggled plumes
Tempted her pity and her truth betrayed.
Then she who shone for all resigned her being,
And this must be a night without a moon.
Dying sun, shine warm a little longer!

II. **Like Snow**
She, then, like snow in a dark night,
Fell secretly. And the world waked
With dazzling of the drowsy eye,
So that some muttered "Too much light,"
And drew the curtains close.
Like snow, warmer than fingers feared,
And to soil friendly;
Holding the histories of the night
In yet unmelted tracks.

III. **She Tells Her Love While Half Asleep**
She tells her love while half asleep,
In the dark hours,
With half-words whispered low:

As Earth stirs in her winter sleep
And puts out grass and flowers
Despite the snow,
Despite the falling snow.

IV. **Mid-Winter Waking**
Stirring suddenly from long hibernation
I knew myself once more a poet
Guarded by timeless principalities
Against the worm of death, this hillside haunting;
And presently dared open both my eyes.

Mid-Winter Waking (cont'd.)
O gracious, lofty, shone against from under,
Back-of-the-mind-far clouds like towers;
And you, sudden warm airs that blow
Before the expected season of new blossom,
While sheep still gnaw at roots and lambless go—

Be witness that on waking, this mid-winter,
I found her hand in mind laid closely
Who shall watch out the Spring with me.
We stared in silence all around us
But found no winter anywhere to see.

V. **Intercession in Late October**
How hard the year dies: no frost yet.
On drifts of yellow sand Midas reclines,
Fearless of moaning reed or sullen wave,
Firm and fragrant still the brambleberries.
On ivy-bloom butterflies wag.

Spare him a little longer, Crone,
For his clean hands and love-submissive heart.

Missa Brevis

Kyrie

Kyrie eleison.	Lord have mercy upon us.
Christe eleison.	Christ have mercy upon us.
Kyrie eleison.	Lord have mercy upon us.

Gloria

Gloria in excelsis Deo.	Glory be to God on high,
Et in terra pax hominibus bonae voluntatis.	And on earth peace to men of good will.
Laudamus te, benedicimus te, adoramus te, glorificamus te.	We praise thee, we bless thee, we worship the, we glorify thee.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to thee for thy great glory.
Domine Deus, Rex coelestis, Deus Pater omnipotens.	O Lord God, heavenly King, God the Father Almighty.
Domine Fili unigente, Jesu Christe,	O Lord God, Lam of God, Son of the Father.
Domine Deus, Agnus Dei, Fillius Patris.	
Qui tollis peccata mundi, miserere nobis.	Thou that takest away the sins of the world,
Qui tollis peccata mundi,	Have mercy upon us;
Suscipe deprecationem nostram.	Thou that takes away the sins of the world,
Qui sedes ad dexteram Patris,	Receive our prayer;
Miserere nobis.	Thou that sittest at the right hand of the Father, Have mercy upon us.
Quoniam tu solus sanctus	For thou only art holy,
Tu solus Dominus.	thou only art the Lord.
Tu solus altissimus, Jesu Christe,	Thou only art most high, O Jesus Christ,
Cum Sancto Spiritu,	With the Holy Spirit,
in gloria Dei Patris.	in the glory of God the Father
Amen.	Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
Factorem coeli et terrae,
Visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo; lumen de lumine;
Deum verum de Deo vero;
Genitum non factum; consubstantialem Patri,
Per quem omnia facta sunt.
Qui propter nos homines, et propter nostram salutem,
Descendit de coelis.

Et incarnatus est de Spiritu Sancto,
Ex mMaria Virgine; et homo factus est.
Crucifixus etiam pro nobis;
Sub Pontio Pilato.

Et resurrexit tertia die secundum scripturas;
Et ascendit in coelum; sedet ad dexteram Patris;
Et iterum venturus est cum gloria
Judicare vivos et mortuos;
Cujus regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem;
Que ex Patre Filoque procedit;
Qui cum Patre et Filio simul adoratur et conflorificatur;
Qui locutus est per prophetas.
Et unam sanctam catholicam et apostolicam ecclesiam.
Confiteor unum baptisma in remissionem
Peccatorum et expecto resurrectionem mortuorum,
Et vitam venturi saeculi.
Amen.

Creed

I believe in one God, the Father Almighty,
Maker of heaven and earth,
And all things visible and invisible.
And in one Lord Jesus Christ,
The only-begotten Son of God,
born of the Father before all worlds.
God of God, Light of Light, very God of very God:
Begotten not made, being of one substance with the Father,
By whom all things were made.
Who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Spirit,
Of the Virgin Mary; and was made man.
He was crucified also for us;
He suffered under Pontius Pilate,
And was buried.

And the third day he rose again according to the scriptures;
And ascended into heaven,
and sitteth at the right hand of the Father;
And he shall come again with glory to judge both the quick and the dead;
Whose kingdom shall have no end.
And I believe in the Holy Spirit, the Lord the giver of life;
Who proceedeth from the Father and the Son;
Who with the Father and the Song together is worshipped and glorified.
Who spake by the prophets.
And in one holy catholic and apostolic church.
I acknowledge one baptism for the remission of sins
And I look for the resurrection of the dead,
And the life of the world to come.
Amen.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.

O Lamb of God, that takest away the sins of the world,
Have mercy upon us.
O Lamb of God, that takest away the sins of the world,
Have mercy upon us.
O Lamb of God, that takest away the sins of the world,
Grant us thy peace.

The University of Alberta Madrigal Singers
Ardelle Ries, Conductor
David Wilson, Assistant Conductor

Soprano I
Gillian Brinston
Tracy Fehr
Bernice Gartner
Jessica Heine
Karen Nell
Casey Peden
Tanis Taylor

Soprano II
Raven Borstad
Megan Hall
Catherine Kubash
Janna Olson
Jorgianne Talbot
Sonya T. Eagles
Lindsey Sikora

Alto
Liana Bob
Lesley Foster
Wendy Grønnestad
Erin Henry
Michelle Kennedy
Lisa Lorenzino
Elly McHan
Kim Nikkel
Guylaine Lefebvre-Maunder
Shannon Kolotyluk

Tenor
John Brough
Josh McHan
Caleb Nelson
C.D. Saint
David Sawatzky
Jay Summach
Duncan Wambugu
Dale Zielke

Bass
Christian Bérubé
Mark Cahoon
Chris Giffen
Joel Harder
Michael Kurschat
Vaughn Roste
John Whidden
John Wiebe
David Wilson (assistant conductor)

Acknowledgements:
University of Alberta Department of Music
All Saints' Cathedral
Kalman and Judy Kovacs and the Corvin Historical Society
Deanna Davis and Jerrold Eilander for reception assistance
Dr Debra Cairns
Stage crew led by David, Gillian, Dale and Darcy
All friends, families and loyal supporters of the Madrigal Singers

This concert is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Ries.

Please join the Madrigal Singers after the concert for a light reception generously provided by the Hungarian Corvin Historical Society.

The University of Alberta Madrigal Singers Upcoming Events:

Celtic Dinner Concert and Silent Auction

Saturday, March 16, 2002
6:00 pm
MacDonald Hotel
Edmonton, Alberta
Tickets available from all Singers or at 780-492-5306
Come share an evening of fine dining and song celebrating St. Patrick and Celtic inspired song.

Tour Concert

Featuring music inspired by, and from, Shakespeare's time
Sunday, April 21, 8:00 pm
Convocation Hall, Arts Building
University of Alberta

Upcoming Events:

November

26 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

27 Tuesday, 7:00 pm
The Centre for Ethnomusicology Workshop: *The Maihar Gharana Legacy: A Musical Style Globalized*
with **Sarode Maestro Aashish Khan**
Studio 27, Fine Arts Building 2-7
Free admission. For more information, call 492-8211

30 Friday, 8:00 pm
The University of Alberta Concert Choir. Debra Cairns, conductor
Brahms *Zigeunerlieder*, Duruflé *Quatre Motets*, Mendelssohn *Op 59*, and works by Hassler, Sweelinck, Holmboe, Chatman, Hindemith and Sviridov

December

1 Saturday, 8:00 pm
Music at Convocation Hall
Ménage à Trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
Ludwig van Beethoven
Piano Trio in E flat, Op. 1, No. 1,
Piano Trio in C Minor, Op.1, No. 3,
Piano Trio in B Flat, Op. 11,
Piano Trio in D, Op. 70, No. 1
(The Ghost)
Admission: $7/student/senior, $12/adult

2 Sunday, 3:00 pm
The University of Alberta Concert Band Concert
William H Street, Director
Program will include works by Woolfenden, von Dohnanyi, Jan Bach, Walton, PDQ Bach, Hanson, Ticheli and Jenkins

2 Sunday, 8: 00 pm
The University Symphony Orchestra Concert
Malcolm Forsyth, Conductor
Tanya Prochazka, Guest Conductor
Soloist: **Ayako Tsuruta, piano**
Featuring works by Prokofiev

4 Tuesday, 8: 00 pm
Master of Music Recital
Duncan Wambugu, choral conducting
Free admission

5 Wednesday, 5:00 & 7:00 pm
Festival of Nine Lessons and Carols
featuring the **University of Alberta Mixed Chorus** and **Faculty of Education Handbell Ringers** under the direction of **Robert de Frece** with **organist Marnie Giesbrecht**. Sponsored by University of Alberta Christian Chaplains and The Department of Music. Admission is free, but advanced tickets are required: call 492-7681, ext. 235. A donation to the U of A Campus foodbank welcome

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Sarah Bouthillier, flute

assisted by

Judy Loewen, piano

Monday, November 26, 2001 at 8:00 pm

Duo for Flute and Piano (1971) — Aaron Copland (1900-1990)
- I. Flowing
- II. Poetic, somewhat mournful
- III. Lively, with bounce

Le Merle Noir (1952) — Olivier Messiaen (1908-1992)

Agrestide (1942) — Eugene Bozza (1905-1991)

Intermission

Partita in A minor for Solo Flute (c. 1717-1723) — Johann Sebastian Bach (1685-1750)
- I. Allemande
- II. Corrente
- III. Sarabande
- IV. Bouree Angloise

Sonata, Op. 94 (1942-44) — Sergei Prokofieff (1891-1953)
- I. Andantino
- II. Scherzo
- III. Andante
- IV. Allegro con brio

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Bouthillier.

Ms Bouthillier is a recipient of a Beryl Barns Memorial Award.

Reception to follow in the Arts Lounge.

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, November 27, 2001 at 5:00 pm

Suite from Histoire du Soldat (1918) — Igor Stravinsky (1882-1971)

1. Marche du soldat
2. Petits airs au bord du ruisseau
3. Pastorale
4. Marche royale
5. Petit concert

Alycia Au, violin
Jeremy Doody, clarinet
Ondrej Golias, bassoon
Sheena Hyndman, trumpet
Alden Lowrey, trombone
Court Laslop, percussion
Mathew Stepney, double bass

Choral Varié, Op. 55 (1903) — Vincent d'Indy (1851-1931)

Adam Eccles,alto saxophone
Natalie van Brabant, piano

Selections from *Schottische Lieder* (1810-1813) — Ludwig van Beethoven (1770-1827)

1. In vain to this Desart my Fate I deplore
2. Oh! would I were but that sweet Linnet
3. I dream'd I lay where flow'rs were springing
4. Oh! Thou hapless Soldier
5. The Hero may perish

Megan Hall, soprano
Michael Kurschat, baritone
Elly McHan, violin
Martin Kloppers, cello
Rob Curtis, piano

Eilu d'varim (1977) — Ben Steinberg (b. 1930)

Megan Hall, soprano
Michael Kurschat, baritone
Martin Kloppers, cello
Rob Curtis, piano

Airs chantés (1927-1928) — Francis Poulenc (1899-1963)

1. Air romantique
2. Air champêtre
3. Air grave
4. Air vif

Sonya Eagles, soprano
Janna Olson, piano

Piano Quartet in G Minor, Op. 25 (1861) — Johannes Brahms (1833-1897)

1. Allegro

Alycia Au, violin
Aaron Au, viola
Julie Amundsen, cello
Riana Vermaak, piano

Convocation Hall

Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, November 27, 2001 at 8:00 pm

Sonata for Oboe and Piano (1962) — Francis Poulenc (1899-1963)
1. Élégie
2. Scherzo
3. Déploration

Adam Garvin, Oboe
Joel Harder, Piano

Kinder-totenlieder (1902) — Gustav Mahler (1860-1911)
1. Nun will die Sonn' so hell aufgeh'n
2. Nun seh' ich woll, warum so dunkle Flammen
4. Oft denk' ich, sie sind nur ausgegangen!

Mark Cahoon, bass-baritone
Eleni Pappa, piano

Quatuor pour Saxophones (1969) — Guy Lacour (b. 1932)
1. Elegie
2. Scherzo
4. Rondo Finale

Erin Rogers, soprano saxophone
Eric Goluszka, alto saxophone
Alfredo Mendoza, tenor saxophone
Sean Patayanikorn, baritone saxophone

Quartet ' 74 for Trombones (1974) — Malcom Forsyth (b. 1936)
1. Risoluto marcato ma leggero
2. Andante ritmico
3. Allegro come una toccata

Alden Lowrey, trombone
Jim Chilton, trombone
Joanna Henshaw, trombone
Ted Huck, bass trombone

Sonata for Violin and Piano,
arranged for cello and piano by Jules Delsart (1886) — Cesar Franck (1822-1890)
1. Allegretto ben moderato
2. Allegro

Julie Amundsen,cello
Eleni Pappa, piano

Convocation Hall

Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, November 28, 2001 at 5:00 pm

Suite for Two Trumpets and Piano (1966) — Vaclav Nelhybel (1919-1996)
1. Vivo
2. Molto espressivo
3. Marcato con bravura
4. Slow
5. Allegro Marcato

Jeremy Maitland, trumpet
Laurel Ralston, trumpet
Ariane Maisonneuve, piano

Chiapanecas (1954) — Rafael Mendez (1906-1981)
1. Allegro

Jeremy Maitland, trumpet
Laurel Ralston, trumpet
Ariane Maisonneuve, piano

Piece pour Trompette (1971) — Jean Langlais (1907-1991)
2. Andante
3. Final, Coda

Nancy McBride, trumpet
HyoYoung Park, organ

Der Tod Und Das Madchen Op.7, No. 3 — Franz Schubert (1796-1882)
Der Mondabend Op.131, No. 1
An Die Musik Op.88, No. 4
Bachianas Brasilieras, No.5 — Heitor Villa-Lobos (1887-1959)
1. Aria (Cantilena)

Tanis Taylor, soprano
Erin Waugh, guitar

Grand Horn Trio No. 3, Op. 24 (1839) — Jacques Francois Gallay (1795-1864)
1. Allegro moderato
2. Andante grazioso
3. Menuetto: Allegro moderato
4. Finale: Vivace con brio

Dubrena Myroon, Tammy Hoyle and Jon Hemphill, horn

Trout Quintet in A Major for Violin, Viola, Cello, Double Bass and Piano (1819) — Franz Schubert (1797- 1828)
1. Allegro Vivace

Andrew Wan, Violin
Jeremy Tusz, Viola
Simo Eng, Cello
Jordan Beatty, double bass
Lisa Bing, Piano

Convocation Hall

Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, November 28, 2001 at 8:00 pm

Quintet in A Major, Op. 81 (1887) — Antonin Dvořk (1841-1904)
1. Allegro, ma non tanto

Sabrina Steed, violin I
Sarah Huang, violin II
Andrea Pollock, viola
Mark Moran, cello
Ruston Vuori, piano

Siete Canciones Populares Españolas (1914-1915) — Manuel de Falla (1876-1946)
1. El Paño Moruno
2. Austuriana
3. Jota

Tracy Fehr, soprano
Sarah Bouthillier, flute
Andrew Switzer, guitar

Duo for Flute and Oboe, Op. 13 (1945) — Alberto Ginastera (1916-1983)
2. Pastorale
3. Fuga

Sarah Bouthillier, flute
Heather Davis, oboe

Song of the Fishermen (1910) — Gustav Hofst (1874-1934)

Caro bell' idol mio (1788) — Wolfgang Amadeus Mozart (1756- 1791)

A Song of Music (1941) — Paul Hindemith (1895-1963)

Kym White, soprano
Annalise Mikulin, soprano
Lesley Anne Foster, alto
Natalie VanBrabant, piano

Quartet in D Minor (1824), Op. posth. ("Death and the Maiden") — Franz Schubert (1797-1828)
1. Allegro

Andrew Wan, violin
Elizabeth McHan, violin
Luc Barton, violin
David Eggert, cello

Convocation Hall

Arts Building, University of Alberta

Department of Music
University of Alberta

Concert Choir

Debra Cairns, Conductor
David Sawatzky, Assistant Conductor

Friday, November 30, 2001
at 8:00 pm

Arts Building
University of Alberta

Program

Cantate Domino — Hans Leo Hassler (1564-1612)

Venite Exultemus — Jan Pieterszoon Sweelinck (1562-1621)

Exultate Deo — Alessandro Scarlatti (1660-1725)

Quatre Motets, Op. 10 — Maurice Duruflé (1902-1986)

1. Ubi caritas
2. Tota pulchra es
3. Tu es Petrus
4. Tantum ergo

Liber Canticorum, Op. 59a — Vagn Holmboe (b.1909)

1. Benedic, anima mea
2. Hominis dies
3. Benedicite Domino

Soloists: **Christy McColl, soprano**
David Sawatzky, tenor

Intermission

Five Songs, Op 59 — Felix Mendelssohn (1809-1847)

1. Im Grünen
2. Frühzeitiger Frühling
3. Abschied vom Walde
4. Die Nachtigall
5. Ruhethal

From *Elizabethan Spring* — Stephen Chatman (b. 1950)

There is a Garden in her Face

From *Six Chansons* — Paul Hindemith (1895-1963)

En Hiver

La Biche

Ziguenerlieder, Op. 103 — Johannes Brahms (1833-1897)

1. He, Zigeuner greife
2. Hochgetürmte Rimaflut
3. Wißt ihr, wenn mein Kindchen
4. Lieber Gott, du Weißt
5. Brauner Bursche führt Zum Tanze
6. Röslein dreie in der Reihe
7. Kommt dir manchmal
8. Horch, der Wind klagt
9. Weit und breit schaut niemand mich an
10. Mond verhüllt sein Angesicht
11. Rote Abendwolken

Ariane Maisonneuve, piano

Text and Translation

Cantate Domino

Cantate Domino, canticum novum,	Sing ye to the Lord a new canticle:
Cantate Domino, omnis terra.	Sing to the Lord, all the earth.
Cantate Domino, et benedicite nomini ejus:	Sing ye to the Lord and bless his name:
Annunciate de die in diem salutare ejus:	Show forth his salvation from day to day.
Annunciate inter gentes, gloriam ejus,	Declare his glory among the Gentiles:
In omnibus populis mirabilia ejus.	His wonders among all people.

Venite, exultemus Domino

Venite, exultemus Domino;	Come let us praise the Lord with joy;
Jubilemus Deo, salutari nostro,	Let us joyfully sing to God our saviour.
Praeoccupemus, faciem ejus in confessione;	Let us come before his presence with thanksgiving;
Et in psalmis jubilemus ei.	And make a joyful noise to him with psalms.
Quoniam Deus magnus Dominus	For the Lord is a great God,
Et Rex magnus super omnes deos.	And a great King above all gods.

Exultate Deo

Exultate Deo, adjutori nostro. Alleluia.	Rejoice to God our helper. Alleluia
Jubilate Deo Jacob.	Sing aloud to the God of Jacob.

1. **Ubi caritas**

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Amen.

Where charity and love are, there is God.
The love of Christ has brought us together into one.
Let us rejoice and be glad in that love itself.
Let us fear and love the living God.
And let us love from a pure heart.
Amen.

2. **Tota pulchra es**

Tota pulchra es, Maria,
Et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
Et facies tua sicut sol.
Tu gloria Jerusalem, tu laetitia Israel,
Tu honorificentia populi nostri.

You, Mary, are all beauty
And there is no original sin in you.
Your vestments are as white as snow,
And your face is as the sun.
You are the glory of Jerusalem, and the joy of Israel, And the source of honour to our people.

3. **Tu es Petrus**

Tu es Petrus, et super hanc petram aedificabo Ecclesiam meam.

You are Peter, and upon this rock I will build my church

4. **Tantum ergo**

Tantum ergo Sacramentum veneremur cernui:
Et antiquum documentum novo cedat ritui:
Praestet fides supplementum Sensuum defectui.

Let us therefore worship so great a sacrament with bowed heads, And let the ancient example yield to a new rite.
Let faith be the compliment to the insufficiency of the senses.

Genitori, genitoque laus et jubilatio,
Salus, honor, virtus quoque sit et benedictio,
Procedenti ab utroque compar sit laudatio.
Amen.

To the Begetter and to the Begotten let there be praise and jubilation, Good health and honour, virtue and blessing; And to the One who comes from both let there be equal praise.Amen.

Liber Canticorum, op. 59a

I

Benedic, anima mea, Domino
Et omnia quae intra me sunt nomini sancto ejus.
Benedic, anima mea, Domino
Et noli oblivisci omnia beneficia ejus.
Qui remittit omnes culpas tuas
Qui sanat omnes infirmitates tuas
Qui redimit ab interitu vitam tuam,
Qui coronat te gratia et miseratione
Qui satiat bonis vitam tuam
Renovatur ut aquilae juventus tua.

Bless the Lord, O my soul:
And all that is within me bless his Holy name.
Bless the Lord, O my soul,
And forget not all his benefits.
Who forgiveth all thine iniquities;
Who healeth all thy diseases;
Redeemeth thy life from destructions;
Who crowneth thee with loving kindness and tender mercies;
Who satisfieth thy mouth with good things;
So that thy youth is renewed like the eagle's.

II

Hominis dies sunt similes faeno
Sicut flos agri, ita floret.
Vix ventus perstrinxit eum: Non jam subsistit
Neque ultra cognoscit eum locus ejus.

As for man, his days are like grass:
As a flower of the field, so he flourisheth.
For the wind passeth over it, and it is gone;
And the place thereof shall know it no more.

III

Benedicite Domino, omnes angeli ejus
Potentes virtute facientes jussa ejus
Ut obaediatis sermoni ejus.
Benedicite Domino, omnia opera ejus
In omnibus locis potestatis ejus.
Benedic, anima mea, Domino.

Bless the Lord, ye his angels, that excel in strength, That do his commandments, Hearkening unto the voice of his word. Bless ye the Lord, all ye his hosts; Ye ministers of his that do his will. Bless the Lord, all his works in all places of his dominion: Bless the Lord, o my soul.

Five Songs

1.**Im Grünen**

Im Grün erwacht der frische Muth,
Wenn blau der Himmel blickt.
Im Grünen da geht alles gut,
Was je das Herz bedrückt.

Was suchst' der Mauern engen raum,
Du thoricht Menschenkind?
Komm, fühl' hier unter'm grünen Baum,
Wie süss die Lüfte sind.

Wie holde Kindlein spielt für dich
Ihr Odem wunderlieb,
Und nimmt all' deinen Gram mit sich,
Du weisst nicht wo er blieb.

1. **In the Country**

The fields inspire the lively soul,
When blue the heavens shine.
In fields of green the soul can find
What e'er the heart delights.

Why seek the houses prison walls,
O foolish child of man?
Come, feel here under leafy trees
How sweetly breezes play.

The lovely child will play for you
His wondrous song of love:
He'll take your deepest grief with him,
You'll know not where he hides.

2. **Frühzeitiger Frühling**

Tage der Wonne, kommt ihr so bald?
Schenkt mir die Sonne, Hügel und Wald?
Reichlicher fliessen Bächlein zumal?
Sind es die Wiesen, ist es das Thal?

Bläuliche Frische! Himmel und Höh!
Goldene Fische wimmeln im See.
Buntes Gefieder rauschet im Hain;
Himmlische Lieder schallen darein.

Unter des Grünnen blühender Kraft
Naschen die Bienen summend am Saft!
Leise Bewegung bebt in der Luft,
Reizende Regung, schlafernder Duft.
Mächtiger rühret bald sich ein Hauch,
Doch er verlieret gleich sich im Strauch.

Aber zum Busen kehrt er zurück.
Helfet, ihr Musen, tragen das Glück!
Saget seit gestern wie mir geschah?
Lieblische Schwestern, Liebchen ist da!

2. **Untimely Spring**

Days full of rapture, come ye so soon?
Bringing the sun to mountain and wood?
Bounteously flowing brooklets once more?
Are these the mountains, is this the vale?

Blue-tinted freshness! Heaven on high!
Gold, shining fishes swim in the lake.
Colorful songbirds stir in the grove;
Heavenly carols ring in the ear.

Here in the meadows flowers abound;
The humming bees their nectar draw in!
Soft rustling movements dance in the air,
Charming emotions, sleep-bringing scent.
Suddenly calling strongly a breeze,
Soon it will vanish into the brush.

But to our bosom soon it returns,
Help me, O muses, live with this joy!
With the new day what change is in me?
Dearest of sisters, loved one is here!

3. **Abschied vom Walde**

O Täler weit, O Höhen,
O schöner grüner Wald,
Du meiner Lust und Wehen
Andächt'ger Aufenthalt!
Da draussen, stets betrogen,
Saust die geschäft'ge Welt;
Schlag' noch einmal die Bogen
Um mich, du grünes Zelt!

3. **Farewell to the Woods**

O valleys deep, O mountains,
O lovely verdant wood,
You are my joy and sadness,
My solemn resting place.
Around me e'er deceitful
Blusters the busy world;
Once more wrap your embraces
Round me, O heav'nly vault!

3. **Abschied vom Walde** (cont'd.)
Im Walde steht geschrieben
Ein stilles ernstes Wort
Vom rechten Tun und Lieben,
Und was des Menschen Hort.
Ich habe treu gelesen
Die Worte, schlicht und wahr,
Und durch mein ganzes Wesen
Ward's unaussprechlich Klar.

Bald werd' ich dich verlassen,
Fremd in die Fremde geh'n,
Auf buntbewegten Gassen
Des Lebens Schauspiel seh'n.
Und mitten in dem Leben
Wird deines Ernst's Gewalt
Mich Einsamen erheben,
So wird mein Herz nicht alt.

4. **Die Nachtigall**
Die Nachtigall, sie war entfernt,
Der Frühling lockt sie wieder;
Was neues hat sie nicht gelernt,
Singt alte liebe Lieder.

5. **Ruhethal**
Wenn im letzten Abendstrahl
Gold'ne Wolkenberge steigen
Und wie Alpen sich erzeigen,
Frag' ich oft mit Tränen:
Liegt wohl zwischen jenen
Mein ersehntes Ruhethal?

En Hiver
En hiver, la mort meurtrière entre dans les maisons;
Elle cherche la soeur, le père, et leur joue du violon.
Mais quand la terre remue, sous la bêche du printemps,
La mort court dans les rues et salue les passants.

La Biche
O la biche; quell bel intérieur d'anciennes forêts dans tes yeux abonde;
Combien de confiance ronde mêlée à combien, combien de peur.
Tout cela, porté par la vive gracilité de tes bonds.
Mais jamais rien n'arrive à cette impossessive ignorance de ton front.

3. **Farewell to the Woods** (cont'd.)
In forests there is written
A quiet serious word
Of righteous deed and loving,
Defining mankind's hopes.
I have in truth discovered
Its message, plain and true,
And through my total being
It surges strong and clear.

Soon shall I be departed,
Strange in a foreign land.
On wildly moving highways,
To life's great drama see.
And in the full of living
Your strong severe intent,
All loneliness will soften
And help my heart stay young.

4. **The Nightingale**
The nightingale has gone away,
The springtime warmth has called her;
What tidings has she not received
While singing ancient carols.

5. **Place of Rest**
When in final evening's rays
Golden mountain clouds are soaring
And as Alps on high are showing,
Oft I ask with weeping:
Is there 'mongst them waiting
My own final resting place?
of thy brow.

In Winter
With the winter, murderous Death, steals in through the doorway;
Both the young and the old to quest, and he plays them his violin.
But when the Spring's spades are beating
Frozen earth beneath blue sky,
Then Death his way goes fleeting, Lightly greeting passersby.

The Doe
O thou doe, what vistas of secular forests appear reflected in your eyes!
What confidence serene affected by transient shades, by shades of fear.
And it all is borne on thy bounding course, for so gracile art thou!
Nor comes aught to astound the impassive profound unawareness

Zigeunerlieder

1.

He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mägdelein!
Laß die Saiten weinen, klagen, traurig bange,
Bis die heiße Träne netzet diese Wange!

Ho there, Gypsy! Strike resoundingly each string!
And sing the song of the false and faithless maiden!
Make the strings weep, lament, sadly quiver,
Until the burning tears flow down this cheek!

2.

Hochgetürmte Rimaflut, wie bist du so trüb,
An dem Ufer klag ich laut nach dir, mein Lieb!
Wellen fliehen, Wellen strömen,
Rauschen an dem Strand heran zu mir.
An dem Rimaufer laß mich ewig weinen nach ihr!

High and towering river Rima, thou art so dear,
On thy shore I mourn aloud for thee, my dear!
Waves are fleeing, waves are streaming,
Rolling o'er the shore afar to me;
On the riverbank of the Rima let me weep for her eternally!

3.

Wißt ihr, wann mein Kindchen am allerschönsten ist?
Wenn ihr süßes Mündchen scherzt und lacht und küßt.
Mägdelein, du bist mein, inniglich küß ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

Do you know when my loved one is most beautiful?
When her sweet mouth jests and laughs and kisses.
Dear maiden, mine thou art. Tenderly I kiss thee.
Heaven created you just for me!

Wißt ihr, wann mein Liebster am besten mir gefällt?
Wenn in seinen Armen er mich umschlungen hält.
Schätzelein, du bist mein, inniglich küß ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

Do you know when my lover dearest is to me?
When in his arms he enfolds me lovingly.
Dear sweetheart, mine thou art. Tenderly I kiss thee.
Heaven created you just for me!

4.

Lieber Gott, du weißt, wie oft bereut ich hab,
Daß ich meinem Liebsten einst ein Küßchen gab.
Herz gebot, daß ich ihn küssen muß,
Denk', solang ich leb', an diesen ersten Kuß.

Dear God, Thou knowest how oft I've rued this:
That I gave my lover once a little kiss.
My heart commanded me to kiss him,
And as long as I live I'll think of that first kiss.

Lieber Gott, du weißt, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb ist süß, wenn bitter auch die Reu,
Armes Herze bleibt ihm ewig, ewig treu.

Dear God, Thou knowest how oft in the still of night,
How in joy and pain of him I have thought.
Love is sweet, though bitter oft to rue;
My poor heart is his and ever, ever true

5.

Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind;
Schlägt die Sporen keck zusammen,
Csardasmelodie beginnt.
Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, daß es klingt.

The brown lad leads his lovely,
blue-eyed sweetheart to the dance.
Clashing spurs he strikes together:
Start the Czardas melody!
Kisses fondly his sweet dove, and
spins her, whirls her, shouts and springs!
Throws three shining silver gulden
On the cymbal so it rings!

6.

Röslein dreie in der Reihe blühn so rot,
Daß der Bursch zum Mädel geht, ist kein Verbot!
Lieber Gott, wenn das verboten wär',
Ständ' die schöne weite Welt schon längst nicht mehr,
Ledig bleiben Sünde wär!

Rosebuds three, all on one tree, bloom so red,
That a lad a lassie woo, is not forbade!
O dear God, if that had been denied,
Then the lovely wide world would long since have died.
To remain single would be a sin!

Schönstes Städtchen in Alföld ist Ketschkemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus.

Fairest village in Alföld is Ketschkemet,
There live many pretty lasses, trim and neat!
Friends, go find there a little bride,
Sue then for her hand and build your house with pride.
Drain the glass with friendship plied!

7.

Kommt dir manchmal in den Sinn, mein süßes Lieb,
Was du einst mit heil'gem Eide mir gelobt?
Täusch mich nicht, verlaß mich nicht,
Du weißt nicht, wie lieb ich dich hab',
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!

Do you sometimes remember, sweetheart,
What you once vowed to me with holy oath?
Leave me not, deceive me not,
You know not how dear you are to me;
Love me as I love you,
Then God's grace will shine upon you.

8.

Horch, der Wind klagt in den Zweigen traurig sacht;
Süßes Lieb, wir müssen scheiden: gute Nacht;
Ach, wie gern in deinen Armen ruhte ich,
Doch die Trennungsstunde naht, Gott schütze dich.

Hark, the breezes in the tree tops softly sigh;
Sweetest love, the hour has come to say good-bye.
Resting in your arms how happy I would be!
Till I come again, God keep you safe for me.

Dunkel ist die Nacht, kein Sternlein spendet Licht;
Süßes Lieb', vertrau auf Gott und weine nicht,
Führt der liebe Gott mich einst zu dir zurück,
Bleiben ewig wir vereint in Liebesglück.

Dark the night, no star is shining in the sky;
Sweetest love, rely on God and do not cry!
When in his good time he brings me back to you,
All our happy dreams will then at last come true.

9.

Weit und breit schaut niemand mich an,
Und wenn sie mich hassen, was liegt mir dran?
Nur mein Schatz, der soll mich lieben allezeit,
Soll mich küssen, umarmen und herzen in Ewigkeit.

Kein Stern blickt in finsterer Nacht;
Keine Blum mir strahlt in duftiger Pracht.
Deine Augen sind mir Blumen, Sternenschein,
Die mir leuchten so freundlich, die blühen nur mir allein.

Far and wide I stand all unseen,
And if they all hate me, what does it mean?
Only my own love shall love me for eternity.
He shall kiss me, caress me and love me so ardently.

Black this night, no star shows a light.
Not a flower's fragrance brightens my sight.
Your eyes are my flowers and my starlight,
That shine on me so kindly and bloom for me alone.

10.

Mond verhüllt sein Angesicht,
Süßes Lieb, ich zürne dir nicht.
Woll ich zürend dich betrüben,
Sprich, wie könnt ich dich dann lieben?

Heiß für dich mein Herz entbrennt,
Keine Zunge dir's bekennt.
Bald in Liebesrausch unsinnig,
Bald wie Täubchen sanft und innig.

Though the moon be hid from view
I cannot be angry with you.
If in anger I think of you,
How can I then truly love you?

In my heart love burns for you
No one has admitted it to you.
Now I rage, despairing madly,
Then again sit moping sadly.

11.

Rote Abendwolken ziehn am Firmament,
Sehnsuchtsvoll nach dir, mein Lieb, das Herze brennt,
Himmel strahlt in glühnder Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein.

Rosy clouds of evening fill the glowing sky,
Full of longing for you, my love, my heart burns.
Heaven glows in splendour bright,
And I dream by day and night
Only of my sweet love.

Debra Cairns, Director
David Sawatzky, Assistant Conductor
Ariane Maisonneuve, Accompanist

SOPRANO I
Chantal Boos
Kathleen Chantal Cooper
Aynsley Crouse
Shantell Hafner
Christina Hof
Jill Hoogewoonink
Julie Ingraham
Christy McColl
You-ree Rho
Caitlin Wells
Kym White

SOPRANO II
Melissa Carter
Janey Chan
Heather Davidson
Joanna Dick
Renna Hoang
Liesel Knall
Ariane Maisonneuve
Lyndsey Pylypiuk
Lindsay Schneider
Violeta Tian

ALTO I
Jessica Bokenfohr
Christine Duggan
Cecilia Einsfeld
Lisa Eshpeter
Tamara Guillaume
Amanda Koenig
Stephanie Kwan
Amy Lin
Janice Marple
Annalise Mikulin
Kristine Nielsen
Diana Squires
Alexis Warren
Katya Yushchenko

ALTO II
Anne Aspler
Nancy Blenkinsop
Lisa Brownie
Rebecca Carter
Morghan Elliot
Sarah Prescott
Catharine Reed
Allison Schmidt
Gabrielle Donnelly

TENOR
Andrew Bore
Chris Buyze
Raymond Hansen
Lincoln Ho
David Sawatzky
Erin Waugh
Nathan Willis

BARITONE/BASS
Shawn Ahmad
Tom Bore
Montano Cabezas
Rob Curtis
Eun-Suk Jang
Mark Kearns
Matthew Lowry
Marty Majorowicz
Geoff Newton
Andrew Piepgrass
Richard Reimer
Evan Rokeby-Thomas
Michael Wiens

HONORARY CHOIR MEMBER
William Dana Hunt

CONCERT CHOIR EXECUTIVE
President: Heather Davidson
Vice President: Rebecca Carter
Treasurer: Rob Curtis
Secretary: Lisa Eshpeter
Social Convenors:
Lindsay Schneider
Caitlin Wells

Upcoming Events:

December

1 Saturday, 8:00 pm
Music at Convocation Hall
Ménage à Trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
The first of two concerts featuring Piano Trios by Ludwig van Beethoven
Trio in E Flat, Op. 1, No. 1,
Trio in C Minor, Op.1, No. 3,
Trio in B Flat, Op. 11,
Trio in D, Op. 70, No. 1 (The Ghost)
Admission: $7/student/senior, $12/adult

2 Sunday, 3:00 pm
The University of Alberta
Concert Band Concert
William H Street, Director
Program will include works by Woolfenden, von Dohnanyi, Jan Bach, Walton, PDQ Bach, Hanson, Ticheli and Jenkins

2 Sunday, 8: 00 pm
The University Symphony Orchestra Concert
Malcolm Forsyth, Conductor
Tanya Prochazka, Guest Conductor
Soloist: **Ayako Tsuruta, piano**
Featuring works by Prokofiev

4 Tuesday, 8: 00 pm
Master of Music Recital
Duncan Wambugu, choral conducting
Program will include works by Mozart, Martini, Stanford, Kodaly, Willan, Mendelssohn-Bartholdy
Free admission

5 Wednesday, 5:00 & 7:00 pm
Festival of Nine Lessons and Carols
featuring the **University of Alberta Mixed Chorus** and **Faculty of Education Handbell Ringers** under the direction of **Robert de Frece** with **organist Marnie Giesbrecht**.
Sponsored by University of Alberta Christian Chaplains and The Department of Music.
Admission is free, but advanced tickets are required: call 492-7681, ext. 235. A donation to the U of A Campus foodbank welcome

6 Thursday, 12:00 pm
Interactive Computer Music
A program of recent works by student composers at the University of Alberta
Studio 27, Fine Arts Building 2-7
Free admission

7 Friday, 8:00 pm
Faculty and Friends
Musaeus String Quartet
Norbert Boehm, violin; Maria Geppert, violin; Graham Tagg, viola; Mark Rodgers, cello
Kenneth Hicken *String Quartet No 1 (1964),* Wolfgang Amadeus Mozart *String Quartet in D Minor, K421,* Antonin Dvořák *String Quartet in A Flat, Op 105*
Admission: $7/student/senior, $12/adult

January

11 Friday, 8:00 pm
Kilburn Memorial Concert
with Visiting Artist **Claude Frank, piano**
JS Bach *Fantasia and Fugue in A Minor, BWV 904*, Schubert *Sonata in B-Flat Major (Op. posth) D.960*, Mozart *Rondo in A Minor, K. 511*, Beethoven Sonata No. 32 in C Minor, Op. 111

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

The University of Alberta Jazz Choir:

Happnin'

Presents an evening of

Vocal Jazz

Directed by Liana Bob

Saturday December 1st 2001

8:00 p.m.

Fine Arts Building 1.29

University of Alberta

Program

Georgia On My Mind: Music: Hoagy Carmichael. Lyrics: Stuart Gorrell. Arranged by: Gene Puerling

Soloists: Joedy Missal & Julie Ingraham

Basin Street Blues: Music & Lyrics: Spencer Williams

Soloists: Liana Bob & Heather Hindman

More I Cannot Wish You: Music & Lyrics: Frank Loesser.

Arranged by: Phil Mattson

Soloist: Chantal Boos

Don't Get Around Much Anymore: Music: Duke Ellington.

Lyrics: Bob Russell

Soloist: Joedy Missal

Twisted: Transcription of Wardell Gray's Sax Solo. Lyrics: Annie Ross

Soloist: Julie Ingraham

All The Things You Are: Music: Jerome Kern. Lyrics: Oscar Hammerstein II.

Arranged by: Gene Puerling

A Night in Tunisia: Music: Dizzy Gillespie

Soloist: Heather Hindman

Intermission

Bourée: Music: J.S. Bach.
Arranged by: Ward Swingle

A Tisket A Tasket: Music: Traditional Nursery Rhyme.
Adapted by Ella Fitzgerald
Soloist: Chantal Boos

Skylark: Music: Hoagy Carmichael.
Lyrics: Johnny Mercer
Soloist: Jen Venance

Moondance: Music & Lyrics: Van Morrison
Soloist: Chris Giffen

Chili Con Carne: Music & Lyrics: Anders Edenroth
Soloists: Christy McColl & C.D. Saint

Angels We Have Heard On High: Music: Traditional Christmas Carol
Arranged by: Mark Hanson
Soloists: Julie Ingraham & Lincoln Ho

Happnin' Members:

Vocalists:
Julie Ingraham
Jen Venance
Sara King
Christy McColl
Chantal Boos
Marie-Josée Ouimet
C.D. Saint
Joedy Missal
Dale Zielke
Lincoln Ho
Chris Giffen

Rhythm Section;
Heather Hindman (Pianist)
Mathew Stepney (Bassist)
Court Laslop (Drummer)

Special Thanks to all of the people who have supported Happnin':
Scott Leithead for loaning Happnin' music, and being a great support. Rejean Marois for loaning Happnin' his music. McNally Highschool for loaning us their sound system and Joedy Missal for transporting the sound system to the U of A twice weekly! David Wilson for being our Sound Man this evening. Russ Baker for his technical support. Music Alberta for a wonderful music rental system. The University of Alberta Music Department for their support. The Students Union for their Student Groups Grant. The Dean of Students for their SOA Grant, and many others. Thanks so much.

music at convocation hall

Ménage à Trio

Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello

Saturday, December 1, 2001

7:15 pm *Pre-Concert Introduction*
by **David Cook**
Main floor, Convocation Hall

8:00 pm *Concert*

Arts Building
University of Alberta

Program

The first of two concerts
featuring Piano Trios
by
Ludwig van Beethoven
(1770-1827)

Trio I in E-Flat Major, Op. 1, No. 1 (1793/4)
- Allegro
- Adagio cantabile
- Finale Presto

Trio 111 in C Minor, Op. 1, No. 3 (1793/4)
- Allegro con brio
- Andante cantabile con Variazioni
- Menuetto Quasi Allegro
- Finale Prestissimo

Intermission

Trio IV in B-Flat, Op. 11 (1798)
- Allegro con brio
- Adagio
- Thema: Pria ch'io l'impegno
  Allegretto

Trio V in D Major, Op. 70, No. 1 (1808)
- Allegro vivace e con brio
- Largo assai ed espressivo
- Presto

90.9 CBC radio Two

Parts of tonight's concert will be shared with the rest of Alberta through a broadcast on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" every Sunday at noon on CBC Radio Two, 90.9 fm in Edmonton.

A pianist with a broad and eclectic repertoire that ranges from the Classical period to the twentieth century and from art song literature to the Romantic concerto, Canadian pianist **Stéphane Lemelin** has received particular praise for his interpretations of Schubert, Schumann, Fauré and Ravel. He tours regularly in the United States and Canada and has given numerous performances in Europe.

A frequent participant in summer festivals including the Lanaudière International Festival, Parry Sound, Domaine Forget, Ottawa, and Vancouver Chamber Music Festivals, he has collaborated with artists such as Donna Brown, Boris Berman, Jacques Israelievitch, David Shifrin, Walter Trampler, and the St Lawrence and Muir String Quartets. He has appeared as soloist with most of Canada's major orchestras including the Montreal Symphony under Charles Dutoit. Recital engagements have included London's Wigmore Hall, the Phillips Collection in Washington, the Ladies Morning Musical Club in Montreal and the Vancouver Recital Society.

Stéphane Lemelin has made several compact disk recordings as a soloist and chamber musician. His first CD, released by Scandinavian Records in 1992, contains works by Schumann and Schubert "recorded to exquisite effect" (The Washington Post). His recording of the complete Nocturnes of Gabriel Fauré for CBC Records has also received enthusiastic reviews. Two recordings (one of French and the other of American music for cello and piano) showcase his collaboration with cellist Tanya Prochazka (ATMA) . Mr. Lemelin's recording of works by piano and orchestra by Saint-Saëns, Fauré and Roussel with the CBC Vancouver Orchestra under Mario Bernardi was nominated for a Juno award in 1999. Other recent releases include: Poulenc's *L'Histoire de Babar* and Debussy *La Boîte à joujoux* (Atma), a collection of *Frühlingslieder* with soprano Donna Brown (Atma), the piano music of little-known French Impressionist composer Gustave Samazeuilh (Atma), and a disc of fantaisies for violin and piano with violinist Jacques Israeliévitch (Fleur de Son Classics). He just completed a recording of early Debussy songs with Donna Brown, as well as a disk of piano works by French composer Guy Ropartz (Atma). Mr. Lemelin's concerts and recordings are frequently heard on CBC radio and have been broadcast on NPR affiliate stations in the United States.

Stéphane Lemelin was born in Mont-Joli, Quebec, in 1960. After studying with Yvonne Hubert in Montreal, he worked with Karl-Ulrich Schnabel in New York, Leon Fleisher at the Peabody Conservatory, and Boris Berman and Claude Frank at Yale University where he received the Doctor of Musical Arts degree.

A laureate of the Casadesus International Competition in Cleveland, he is the recipient of several national and international awards, including grants from the Canada Council, the Alberta Foundation for the Arts, and the Austrian Government. From 1990 to 2001, Mr. Lemelin taught at the University of Alberta, in Edmonton, Canada. Since the fall of 2001, he has joined the faculties of the University of Ottawa as Professor of Piano and of the Université de Montréal as Visiting Professor.

A native of New Zealand, **Martin Riseley** began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord

PRIZE DRAW FORM

To enter the prize draw, please complete this form and drop it in the box on the ticket table during the interval:

Name _____

Address _____ *City* _____

Postal Code _____

Telephone (___) _____

How did you hear about this concert? _____

We would like to send you information about our upcoming concerts and master classes. If you would prefer not to be contacted, please tick here. [ ]

I would like to help send the Academy Strings to Cuba.

Name _____

Address _____

City _____

Province _____

Postal Code _____

Phone (day) _____

(evening) _____

Email _____

I would like to make a one-time gift of $_____

O Visa/MasterCard #_____
Expiry date: _____
Signature: _____
Name on Card: _____

O Cheque payable to University of Alberta, memo: Academy Strings

O I have connections to a corporation that would sponsor the Academy Strings

Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.

He has performed with most leading New Zealand orchestras and played recitals throughout the country with pianist Maurice Till, as well as radio and television recordings. Having performed also in Australia, Great Britain and Mexico, he appeared in recital with Maurice Till in Osaka and Kurashiki, Japan, in July 1993. They have also appeared at Temple Square, Salt Lake City, Utah and at Paul Hall, New York. In 1994 they performed the cycle of Beethoven sonatas for sell-out audiences in Christchurch, New Zealand. Martin Riseley has also performed in recital with pianists such as Michael Houston, Jon Kimura Parker and Stephane Lemelin

Martin Riseley assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92nd Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. He was guest concertmaster in 1993 of the Greenwich Symphony, Connecticut, and also of the New York Chamber Ensemble during their residency at the Cape May Music Festival, New Jersey in May 1993.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, and Jorge Mester, and his solo and chamber concerts have appeared on National Radio. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. A concerto, written for him by the New Zealand composer Christopher Blake, will be premiered in 2002, as will a concerto by the ESO's composer-in-residence, Allan Gilliland. He is currently Artist-in-Residence at the Department of Music at the University of Alberta, where with fellow faculty members Stephane Lemelin and Tanya Prochazka they surveyed the complete literature for piano and strings by Brahms last season, and will this year perform the trios of Beethoven. He was also a resident performer at the 2000 Ottawa Chamber Music Festival, where he appeared in concert with Andres Diaz, Andrew Dawes and the St. Lawrence String Quartet. He returned to the Festival this year to perform with Jane Coop and Amanda Forsyth, among others. In the fall, he is scheduled to perform the Schubert Quintet and the Schumann Piano Quintet with Pinchas Zukerman, Amanda Forsyth and Jon Kimura Parker at the National Arts Center in Ottawa.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. She performs widely as a soloist, and chamber and freelance musician. Her repertoire ranges from the Baroque period through the20th century. She broadcasts frequently on CBC radio and regularly collaborates with such artists as Stephane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt and Brachi Tilles. Ms Prochazka is a founding member of Menage a Trio, with Mr. Lemelin and Martin Riseley. She continues her international performing career, playing in Germany, Russia, the U.S. and Australia.

In the last two years Ms Prochazka's concert schedule included the Complete Sonatas for Cello and Piano by Beethoven, with pianist Stéphane Lemelin, in single concert performances. As well, with Menage a Trio, she performed the Complete String and Piano Chamber Music of Johannes Brahms.Other highlights of the recent concert season were concerto performances with the Edmonton Symphony Orchestra, Duo Recitals with with Ms. Tilles and Mr. Israelievitch and concerts of 20th century String Quartets with the Beau Quartet of Calgary.

Ms Prochazka is highly regarded as a devoted cello and string teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. Since 1987, she has taught at the University of Alberta and at Alberta College, in Edmonton, Canada. In July 1998 she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta, where she is also Conductor of the university's Academy Strings Orchestra. In May 2000, she led the Academy Strings Orchestra on a tour of British Columbia.

Ms Prochazka conducts cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2000 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Born in Melbourne, Australia, Ms Prochazka pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka has gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Ms Prochazka is an active recording artist for the ATMA and ARKTOS labels. Her most recent CD recording with pianist Stéphane Lemelin, "American Cello Masterpieces" (ATMA) has received wide critical acclaim, as has the CD "Landsmal"

(ARKTOS), music by Grieg, with pianist Milton Schlosser and soprano Kathleen Lotz. Her newest recording of Canadian Solo Cello works by Fisher and Ho appears on "Stringtime" (ECLECTRA), recently released.

The Classics
Classic Examples
Mon to Wed from 6 to 8 PM, Thu from 6-8:30 PM
Saturday & Sunday Breakfast
Sat from 6 till 9 AM and Sun from 7 till 9 AM
Crescendo
Wed from 8 till 10 PM
Bel Canto
Sun from 8 till 10 PM
Music for a Sunday Night
Sun from 10:30 PM till 1 AM
Hear a world of difference!
"Music is well said to be the speech of angels".
Thomas Carlyle (1795-1881)
94.9 FM
ckua

THE EDMONTON ART GALLERY

Upcoming Events:

December

2 Sunday, 3:00 pm
The University of Alberta Concert Band Concert
William H Street, Director
Program will include works by Woolfenden, von Dohnanyi, Jan Bach, Walton, PDQ Bach, Hanson, Ticheli and Jenkins

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Malcolm Forsyth, Conductor
Tanya Prochazka, Guest Conductor
Soloist: **Ayako Tsuruta, piano**
Featuring works by Prokofiev

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Master of Music Recital
Duncan Wambugu,
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Free admission

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Norbert Boehm, violin; Maria Geppert, violin; Graham Tagg, viola; Mark Rodgers, cello
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11 Friday, 8:00 pm
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with Visiting Artist
Claude Frank, piano
JS Bach *Fantasia and Fugue in A Minor, BWV 904*, Schubert *Sonata in B-Flat Major (Op. posth) D.960*, Mozart *Rondo in A Minor, K. 511*, Beethoven Sonata No. 32 in C Minor, Op. 111

12 Saturday, 10:00 am
Kilburn Memorial Piano Masterclass with Visiting Artist **Claude Frank**. Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
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University of Alberta

University of Alberta
Department of Music

Concert Band

William H Street, Director
Brock Campbell, Graduate Assistant
Lisa Lorenzino, Graduate Assistant

Sunday, December 2, 2001 at 3:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

Praetorius Suite, Dances from Terpsichore(1612) — Jan Bach (b. 1937)
1. Courante
2. Spagnoletta
3. Gavotte
4. Volte

American Overture (1955) — Joseph Willcox Jenkins (b. 1928)

Brock Campbell, conductor

Amazing Grace for concert band (1940) — Frank Ticheli (b. 1958)

Illyrian Dances (1986) — Guy Woolfenden (b. 1937)
1. Rondeau
2. Aubade
3. Gigue

Lisa Lorenzino, conductor

Intermission

Crown Imperial (1937) — William Walton (1902-1983)

Andante and Rondo (1910) — Ernst von Dohnanyi (1877-1960)

Six Contrary Dances (S. 39) for Concert Band — P.D.Q. Bach (1807-1742)
1. Maestoso animoso
2. Daintissimo
3. Allegro but not too mucho
4. Molto moderato
5. Vivace cucarce
6. Moving right alongo

Chorale and Alleluia (1954) — Howard Hanson (1896-1981)

The University of Alberta Concert Band, 2001-2002
William H Street, Director
Brock Campbell, Graduate Assistant
Lisa Lorenzino, Graduate Assistant

Oboe I
Kristen Bérubé
Sherri Cohen

Oboe II
Scott MacDormand
Becky Smith

Piccolo
Alexis Warren

Flute I
Priscilla Chan
Arwen Fleming
Susan M°Lellan
Morgan Lavigne
Sarah Carter

Flute II
Emily Henkemans
Sara Glassman
Jennifer Rae
Melissa Malden
Jennifer Brower
Wendy Mathewson

E-Flat Clarinet
Lyndsey Cohen

Clarinet I
Patrick Huang
Brittany Weber
Katie McGee
Dale Robertson

Clarinet II
Philip Stein
Jade Tynan
Erin Ford

Clarinet III
Massa Abe
Karly Hays
Suzie Iskiw
Sean Kay

Bass Clarinet
Lisa Lorenzino

Alto Saxophone I
Jessica Dyck

Alto Saxophone II
Dan Davis
Matthew Dowling

Tenor Saxophone
Sean Haughian
Alfredo Mendoza

Baritone Saxophone
Kendall Young

Horn I
Brenda Vanneste

Horn II
Jen Reimer
Frank Dunnigan

Horn III
Nicola Peffers

Horn IV
Melissa King

Cornet I
Laurel Ralston
Norman Stein
Kyle Townend

Cornet II
Ben Comer
Nolan Bard
Wyn Humphries

Cornet III
Katrina Jones
Zach Yuzwa
Marc Turcotte
Jason Stronciski

Trombone I
Megan Karius
Lindsay Snook

Trombone II
Curtis Farley
John Benzies
Eric Coulthard

Trombone III
Banning Symington
Paul Moffatt
Ryan Kerner
John Fielding

Euphonium
Joanna Henshaw
Anne Aspler

Tuba
Emily Appleby
Erik Jacobs
Kervin Fensom
Brock Campbell

Percussion
Jamie Burns
Angela Cheng
Allison Kwan
Melissa Ma
Steven Peters

Piano
Allison Kwan

Upcoming Events:

December

2 Sunday, 8: 00 pm
The University Symphony Orchestra Concert
Malcolm Forsyth, Conductor
Tanya Prochazka, Guest Conductor
Soloist: **Ayako Tsuruta, piano**
Featuring works by Prokofiev

4 Tuesday, 8: 00 pm
Master of Music Recital
Duncan Wambugu, choral conducting.
Free admission

5 Wednesday, 5:00 & 7:00 pm
Festival of Nine Lessons and Carols
featuring the **University of Alberta Mixed Chorus** and **Faculty of Education Handbell Ringers** under the direction of **Robert de Frece** with **organist Marnie Giesbrecht**.
Sponsored by University of Alberta Christian Chaplains and The Department of Music. Admission is free, but advanced tickets are required: call 492-7681, ext. 235. A donation to the U of A Campus foodbank welcome

6 Thursday, 12:00 pm
Interactive Computer Music
A program of recent works by student composers at the University of Alberta
Studio 27, Fine Arts Building 2-7
Free admission

7 Friday, 8:00 pm
Faculty and Friends
Musaeus String Quartet
Norbert Boehm, violin; Maria Geppert, violin; Graham Tagg, viola; Mark Rodgers, cello
Kenneth Hicken *String Quartet No 1 (1964),*Wolfgang Amadeus Mozart *String Quartet in D Minor, K421,* Antonin Dvořák *String Quartet in A Flat, Op 105*
Admission: $7/student/senior, $12/adult

January

11 Friday, 8:00 pm
Kilburn Memorial Concert with Visiting Artist Claude Frank, piano. JS Bach *Fantasia and Fugue in A Minor, BWV 904*, Schubert *Sonata in B-Flat Major (Op. posth) D.960*, Mozart *Rondo in A Minor, K. 511*, Beethoven Sonata No. 32 in C Minor, Op. 111

12 Saturday,10:00 am
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Free admission

14 Monday, 12:10 pm
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Student Recital Series featuring students from the Department of Music
Free admission

department of Music

Unless otherwise indicated
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Convocation Hall, Arts Building, University of Alberta
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Department of Music
University of Alberta

University Symphony Orchestra

Malcolm Forsyth, Conductor
Tanya Prochazka, Guest Conductor
Soloist: Ayako Tsuruta, piano

Sunday, December 2, 2001
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

MUSIC OF SERGEI PROKOFIEV (1891-1953)

Two pieces from *The Love of Three Oranges* (1919)
March
Scherzo

From *Ten Pieces for Piano*, Op. 12 (1906-13)
No. 1 March (Orchestrated by Malcolm Forsyth,1966)
Tanya Prochazka, Guest Conductor

Piano Concerto No. 3 in C, Op. 26 (1917-21)
1 Andante -- Allegro
2 Andantino: Theme and Five Variations
3 Allegro ma non troppo
Soloist: Ayako Tsuruta, piano

Intermission

Romeo and Juliet, a Ballet, Op. 64 (1935-6)

Suite No. 1, Op. 64bis (1936)	1	Folk Dance
	2	Scene
	6	Romeo and Juliet
	7	Death of Tybalt
Suite No. 2, Op. 64ter (1936)	1	Montagues and Capulets
	2	The Child Juliet
	3	Friar Laurence
	5	Romeo at Juliet's before parting
	7	Romeo at the Grave of Juliet
Suite No. 3, Op. 101 (1937)	1	Romeo at the Fountain
	5	Aubade
	6	The Death of Juliet

a, 2001-2002
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Salute to Malcolm Forsyth

Malcolm Forsyth's retirement from the University of Alberta and his significant contribution to the composition and performance of classical music in Canada will be celebrated with the following events:

April 7, 2002

8:00PM

University of Alberta
Symphony Orchestra
Madrigal Singers and
Concert Choir

Conductor: Malcolm Forsyth

Francis Winspear Centre for Music

Tickets: $15 adults, $10 students/seniors

April 26, 2002

6:00 PM

Celebration Dinner

Faculty Club, U of A

With special guest artists

Fundraising dinner with proceeds going to the Canadian Music Centre

Tickets: $55 (incl. $25 donation)

Tickets will be available through the Department of Music Office
Phone: 492-0601

Performances of Malcolm Forsyth's music are planned throughout the year

See www.ualberta.ca/music for up to the minute details

Horn
Dubrena Myroon*
Jonathan Hemphill
Tammy Hoyle
Krista Majeran

Trumpet
Leila Flowers*
Jeremy Maitland
Sheena Hyndman

Trombone
Alden Lowrey*
Jim Chilton

Bass Trombone
Ted Huck

Tuba
Brock Campbell*

Timpani
Court Laslop*

Percussion
Ruston Vuori
Janna Kozuska
Melissa Edwards

Harp
Nora Bumanis*+
Victoria Griffith

Piano
Rob Curtis

Celesta
John Brough

MUSIC OF SE

Two pieces from *The Lov*
March
Scherzo

From *Ten Pieces for Pian*
No. 1 March (Orc
Tanya Pr

Piano Concerto No. 3 in C
1 Andante -- Alle
2 Andantino: The
3 Allegro ma non
Soloist

Intermission

Romeo and Juliet, a Ballet
Suite No. 1, Op. 6

Suite No. 2, Op. 6

Suite No. 3, Op. 1

The University Symphony Orchestra, 2001-2002
Malcolm Forsyth, Conductor
Alycia Au, Concertmaster

Violin I
Alycia Au, Concertmaster
Andrew Wan
Hannah Cheung
Bohdanika Lynn
Kenneth Heise
Amelia Pask
Mary Kagawa
Grant Sigurdson

Violin II
Elisabeth McHan*
Sabrina Steed
Aaron Hryciw
Melissa Hensworth
Scott Zubot
Shauna Anderson
Suin Choi
Robin Leicht
Cynthia Johnston

Viola
Aaron Au*+
Andrea Pollock
Luc Barton
Jeremy Tusz
Emma Hooper
Nathaniel Wong
Tish Prouse

Cello
Julie Amundsen*
Hannah Wensel
Mark Moran
Doug Millie
Martin Kloppers
Cris Derksen
Simo Eng

Bass
Mathew Stepney*
Jordan Beatty
Lisa Bennet
Amanda Broda

Flute
Adam Wiebe*
Sarah Bouthillier

Piccolo
Cassandra Lehmann

Oboe
Adam Garvin*
Alyssa Miller
Michelle Foster

English Horn
Alyssa Miller

Clarinet
Sarah Holmström*
Heidi Piepgrass

Bass Clarinet
Lyndsey Cohen

Bassoon
Ondřej Goliáš*
April Mangham
Joanne Carson

Contrabassoon
Ondřej Goliáš

Tenor Saxophone
Eric Goluszka*

Horn
Dubrena Myroon*
Jonathan Hemphill
Tammy Hoyle
Krista Majeran

Trumpet
Leila Flowers*
Jeremy Maitland
Sheena Hyndman

Trombone
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Tuba
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Ruston Vuori
Janna Kozuska
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Victoria Griffith

Piano
Rob Curtis

Celesta
John Brough

*principal
+faculty

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Duncan Wambugu, choral conducting
Free admission

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Faculty and Friends
Musaeus String Quartet
Norbert Boehm, violin; Maria Geppert, violin; Graham Tagg, viola; Mark Rodgers, cello
Kenneth Hicken *String Quartet No 1 (1964),* Wolfgang Amadeus Mozart *String Quartet in D Minor, K421,* Antonin Dvořák *String Quartet in A Flat, Op 105*
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Claude Frank, piano
JS Bach *Fantasia and Fugue in A Minor, BWV 904*, Schubert *Sonata in B-Flat Major (Op. posth) D.960*, Mozart *Rondo in A Minor, K. 511*, Beethoven Sonata No. 32 in C Minor, Op. 111

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***Music at Noon*, Convocation Hall**
Student Recital Series featuring students from the Department of Music
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New Music Concert
Featuring works by student composers
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Faculty and Friends
Dennis Miller, tuba
Janet Scott Hoyt, piano
Program will include works by Paul Hindemith, Herbert L Clarke and *Robert Schumann*
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department of Music

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University of Alberta
Department of Music

Music At Noon
Convocation Hall Student Recital Series

Monday, December 3, 2001 at 12:10 pm

Rapsodie Bretonne (1953) — Robert Bariller (b. 1918)

Alfredo Mendoza, alto saxophone
Roger Admiral, piano

Capriccio for Solo Tuba (1980) — Krzystof Penderecki (b. 1933)

Brock Campbell, tuba

Canzona XVII for 6 Trumpets and 6 Trombones (1615) — Giovanni Gabrieli (1554-1612)

Andaluza, Op. 5, No. 5 (c. 1911) — Enrique Granados (1867-1916), arr Chris Taylor

Antiphonale for Double Brass Choir (1978) — David Uber (b. 1921)

University of Alberta Brass Ensemble
Chris Taylor, conductor
Leila Flowers, Nancy McBride, Sheena Hyndman, Jeremy Maitland, Jeff Bryant, Laurel Ralston, Jamie Burns, and Ben Comer, trumpet
Paul Flowers, Jon Hemphill, Nicola Peffers, Nathan Willis, horn
Alden Lowrey, Jim Chilton, Joanna Henshaw, John Fielding, Marty Majorowicz, Curtis Farley (bass), and Ted Huck (bass), trombone
Ed Stein and Lara Hyndman, euphonium
Brock Campbell and Dietmar Sedens, tuba

Convocation Hall

Arts Building, University of Alberta

In Recital

CASEY PEDEN, SOPRANO

Assisted by

ROGER ADMIRAL, HARPSICHORD

Monday, Dec. 3, 2001 at 1PM

FAB 2-7

Program

O primavera	Luzzasco, Luzzaschi (1545-1607)
Svogava con le stelle Ohime, se tanto amante Dolcissimo sospiro	Guilio, Caccini (1545-1618)
Ahi, fuggitivo ben Indarno Febo	Francesco Rasi (1574-1620)

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Ms. Peden.

Ms Peden is a recipient of the Beryl Barns Memorial Awards (Graduate).

Translations

O primavera

O primavera, gioventu de l'anno bella madre di fiori d'erbe novelle e di novelli Amori. Tu ben lasso ritorni ma senza i cari giorni de le speranze mie. Tu ben sei quella ch'eri pur dianzi si vezzosa e bella, ma non son io gia quel ch'un tempo fui si caro a gl'occhi altrui.	Springtime, youth of the year, beautiful mother of flowers, of fresh grass and new loves; you, alas, have returned but not with the sweet days I hoped for. You are as you were, so charming and beautiful, but I am not as I once was, so dear to another's eyes.

Svogava con le stelle

Svogava con le stelle	Under the stars, burning with love,
un inferno d'amore	under the night sky,
sotto notturno cielo il suo dolore;	he gave way to his grief
e dicea fisso in loro:	and said, transfixed by them,
O, immagini belle	'O beautiful images
dell'idol mio ch'adoro,	of the one I adore
si come a me mostrate,	just as you reveal to me
mentre cosi splendete,	by your shining
la sua rara beltade,	her rare beauty,
cosi mostrate a lei,	show her also
mentre cotanto ardete,	how I burn
i vivi ardori miei.	as much as you shine.
La fareste co'l vostro aureo sembiante	With your golden gleam you would
pietosa si, come me fate amante.	make her merciful, just as you make me adore her.

Ohime, se tant' amate

Ohime, se tant' amate	Alas, if you are so fond of hearing
di sentir dir "ohime,"	someone say "alas," woe is me;
Deh, perche fate che dice ohime morire?	why do you slay the man who says "alas?"
S'io moro, un sol potrete	If I die you'll hear only one sad alas
e doloroso ohime sentire;	but if, my heart, you want me to
Ma se, cor mio, vorrete	continue to live because of you,
che vit' abb' io da voi,	you can receive a thousand sweet
voi da me avrete mille dolce "ohime."	"alas" from me.

Dolcissimo sospiro

Dolcissimo sospiro,	Most gentle sigh,
ch'esci di quella bocca,	that leaves a mouth, from which
ove d'amor ogni dolcezza fioca;	all the sweetness of love drops;
Deh! vieni a raddolcire	Oh! come to sweeten my bitter sorrow.
Ecco, ch'io t'apro il core.	See, I open my heart to you.
Ma, folle, a chi ridico il mio martire?	But fool that I am, whom do I

repeat my torments?

Ad'un sospiro errante
che forse vola in sen ad altro amante!

To a wandering sigh which perhaps
drifts off to the bosom of another lover!

Ahi, fuggitivo ben

Ahi, fuggitivo ben come si tosto
sconsolati lasciasti i miei desiri.
Deh, come sia ch'a'miei dolori acosto,
di viver lieta piu, lassa, desiri?
O valli, o fiumi, o poggi - O, tu riposta,
dolce loco pietosa a'miei sospiri.
Se rimbombasti a i miei gravi accenti,
udit', or pregi, i duri miei lamenti.

Alas, my love that is fled, how soon
you left my desires disheartened.
Ah, when you see my grief
how can you still desire to live in happiness?
O valleys, rivers, hills
where once I found solace for my sighing,
if ever you echoed to my sad words,
hear, I beg you, my harsh lamenting.

Indarno Febo

Indarno Febo il suo bel eterno,

e Cynthia mi disvela il puro argento,
ch'io lontano da voi nulla non scerno.

E mov'indarno lusinghevol vento
e tra bell'erbe di ruscell'il suono;
ch'io lontano da voi nulla non sento.

Ohime, dell'esser mio poco ragiono:
ch'io lontano da nulla non sono.

Though Phoebus unveils for me his wondrous eternal gold
and Cynthia her pure silver,
when I am far from you I see nothing.

The gently breezes may blow,
and the brook may murmur among the reeds;
when I am far from you I hear nothing.

Alas, I think so little of myself,
for when I am far from you I am nothing.

Composition Concert II

New Works by Students
of
Music 259
Introduction to Composition

Tuesday, December 4, 2001 at 12:00 noon

***Studio* 27**
Fine Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Aftermath — Philip Paschke
Clarinet, Piano

Independent Turmoil — Heather Hindman
Contrabass, Piano

Sonnet 2 — Paul Steinberg
Baritone Voice, Bb Trumpet, Alto Saxophone

Full Circle — Philip Paschke
Piano Four Hands, Violin, Theremin, Percussion

Summer Storm — Leila Flowers
Woodwind Quintet, Percussion

Something Like Four Movements for Up to Two Pianos, movement IV — Christian Bérubé

Sage (those who know) — Alison Kwan
2 Flutes, Bass Clarinet, Soprano Voice,
Marimba, Vibes, Piano, Violoncello

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Master of Music Recital
Duncan Wambugu, choral conducting
Free admission

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Duncan M Wambugu, Conductor

Candidate for the Master of Music degree
in Choral Conducting

Tuesday, December 4, 2001
at 8:00 pm

Program

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Missa Brevis et Solemnis in C (*Spatzen-Messe)* KV 220 (196b) — Wolfgang Amadeus Mozart (1756-1791)

Sonya Eagles, soprano
Deanna Davis, alto
C.D. Saint, tenor
Michael Kurschat, bass

Intermission

Domine Ad Adjuvandum me Festina (1729) — Il Pardre G. B. Martini (1706- 1784)

Meagan Hall, soprano
Deanna Davis, alto
David Sawatzky, tenor
Vaughn Roste, bass

Justorum animae, Op. 38 (1905) — Charles Villiers Stanford (1852- 1924)

Veni, veni Emmanuel (1943) — Arr Zoltan Kodaly (1882- 1967)

Hodie, Christus natus est (1935) — Healey Willan (1880-1968)

From *Sechs Spruche, Op. 79*
Weinachten (1845) — Felix Mendelssohn-Bartholdy (1809-1847)

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Mr Wambugu.

Mr Wambugu is a recipient of a Beryl Barns Memorial Award.

Reception to follow in the Arts Lounge.

Texts and Translations:

Missa Brevis et Solemnis in C

1. **Kyrie**

Kyrie Eleison, Christe Eleison, Kyrie Eleison	Lord have mercy, Christ have mercy, Lord Have Mercy

2. **Gloria:**

Gloria in excelsis Deo	Glory to God in the highest
Et in terra pax hominibus, bonae voluntatis	And on earth peace to all of goodwill
Laudamus te, benedicimus te, adoramus te, glorificamus te	We praise thee, we bless thee, we adore thee, we glorify thee
Gratias agimus tibi, propter magnum gloriam tuam	We thank you for your great glory
Domine Deus, Rex coelestis, Deus Pater omnipotens.	Lord God, Heavenly King, Father Almighty
Domine Fili unigenite, Jesu Christe.	Lord, only begotten Son, Jesus Christ
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father
Qui tolis peccata mundi, miserere nobis	Who takes away the sins of the world, have mercy on us
Qui tolis peccata mundi, suscipe deprecationem nostram.	Who takes away the sins of the world, receive our prayer
Qui sedes ad dexteram Patris, miserere nobis.	Who sits at the right hand of the Father, have mercy on us
Quoniam tusolus sanctus, tu solus Dominus, tu solus altisimus, Jesu Christe.	For you alone are Holy, you alone are Lord, you alone are Most High, Jesus Christ
Cum Sancto Spiritu in gloria Dei Patris, Amen	With the Holy Spirit in the glory of God the Father, Amen

3. **Credo**

Credo in unum Deum	I believe in one God
Patrem omnipotentem factorem coeli et terra visibilium omnium et invisibilium	Father almighty, maker of heaven and earth,of all that is visible and invisible
Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante onmia saecula.	And in one Lord Jesus Christ, only begotten Son of God before all worlds
Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt.	God of God, light of light, true God of true God, begotten not made
	Of one substance with the Father by whom all things were made
Qui propter nos homines, et propter nostram salutem descendit de coelis	Who for us and for our salvation came down from heaven
Et incarnatus est de spiritu sancto ex Maria virgine. Et homo factus est.	And was incarnate by the Holy Spirit of the virgin Mary and was made man
Crucifixus, etiam pronobis, sub Pontio Pilato pasus, et sepultus est	Was crucified under pontius Pilate, suffered and was buried
Et resurrexit tertia die, secundum Scripturas.	He rose on the third day according to the Scriptures
Et ascendit in caelum: sedet ad dexteram Patris,	He ascended into heaven and is sitted at the right hand of the Father
Et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis	He will come again to judge the living and the dead and his kingdom will have no end.
Et in Spiritum Sanctum Dominum et vivificantem, qui ex Patre filioque procendit	I believe in the Holy Spirit, the Lord giver of life, who preceeds from the Father
Qui cum Patre et Filio simul adoratur, et conglorificatur. qui lo cutus est per Prophetas	And with the Father and the Son is worshipped and glorified, who spoke by the prophets
Et unam sanctam catholicam et apostolicam Ecclesiam.	And I believe in the holy catholic and apostolic church
Confiteror unum baptism in remisionem pecatorum. Et exspecto resurectionem	I acknowledge one baptism for the forgiveness of sins. And I look forward to the ressurection of the dead, and life
Mortuorum. Et vitam venturi saeculi, Amen.	everlasting, Amen

4. **Sanctus**

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua. Hosana in excelisis

Holy, holy,holy, Lord God of hosts.
Heaven and earth and full of your glory. Hosanna in the highest.

5. **Benedictus**

Benedictus qui venit in nomine Domini
Hosana in excelsis.

Blessed is he who comes in the name of the Lord,
Hosanna in the highest.

6. **Agnus Dei**

Agnus Dei, qui tolis peccata mundi, miserere nobis
Dona nobis pacem

Lamb of God, you take away the sins of the world, have mercy,
Grant us peace.

Domine ad adjuvandum me, festina

Domine ad adjuvandum me, festina.
Gloria Patri et filio et Spiritui Sancto
Sicut erat in principio et nunc et sempre, et in saecula saeculorum, Amen

Lord, my God, assist me now, make haste to help me
Glory be to the Father and to the Son and to the Holy Spirit
As it was in the beginning, is now and ever shall be, world without end, Amen.

Justorum animae

Justorum animae in manu Deisunt, et non tanget ilos tormentum malitiae. Visisunt oculis insipientium mori, ili autem sunt in pace

The souls of the just are in the hand of God, and the torment of malice shall not touch them. In the sight of the unwise the seemd to die, but they are in peace.

Veni veni Emmanuel (O Come, O Come, Emmanuel)

O come, O come, Emmanuel, and ransom captive Israel, that mourns in lonely exile here, Until the son of God appear.
Rejoice, Rejoice, Emmanuel shall come to thee O Israel.
O come, thou rod of Jesse free thine own from satan's tyranny. From depths of hell thy people save, and give them victory over the grave.
Rejoice.....
O come thou dayspring come and cheer our spirits by thine advent here. Disperse the gloomy clouds of night, and death's dark shadows put to flight.
Rejoice....
O come thou key of David, come, and open wide our heavenly home. Make safe the way that leads on high, and close the path to misery.
Rejoice..
O come O come thou Lord of might, who to thy tribes of Sinai's height. In ancient times didst give the law, in cloud and majesty and awe. Rejoice...

Hodie Christus natus est

Hodie, christus natus est.
Hodie, salvator apparuit.
In terra canunt Angeli, laetantur Archangeli, exultant justi, dicentes
Gloria in excelsis Deo, Alleluia.

Today, Christ is born
Today, the saviour hath appeared.
On earth the choirs of Angels sing, Archangels together rejoice, the righteous rejoice saying
Glory to God in the Highest, Alleluia.

Weinachten (Christmas)

Frohlokket, ihr Volker auf Erden, und preiset Gott.
Der Heiland ist er schienen, den der Herr verheisen.
Er hat seine Gerechtigkeit der Welt offenbaret,
Halleluyia

Rejoice, ye good people on Earth, and give praise to God.
The saviour has appeared, as the Lord had promised.
To the world, all His majesty, the Lord has revealed,
Hallelujah

Choir

Soprano
Sonya Eagles
Jorgianne Talbot
Megan Hall
Raven Borstad.
Lori Sanders
Carley Heffel
Kristi Wuetherick
Karen Nell
Mellissa Carter
Hevin Ton
Leia Gillespie

Alto
Michelle Kennedy
Liana Bob
Gayle Martin
Joanne Willsher
Deanna Davis
Kelly Richards
Ruth Brodersen
Karen Schaapman
Mel Kandel
Tammy Hoyle

Tenor
David Sawatzky
C.D. Saint
Andrew Richardson
Cory Miller
Devin Bruce
Keith Morris
Dale Zielke

Bass
Vaughn Roste
David Wilson
Michael Kurschat
Lloyd Chung
Brendan Lord
Joel Harder
Rob Clark
Mark Cahoon

Orchestra

Violin I
Hannah Cheung
Monica Stable
Carolina Giesbrecht

Violin II
Elly McHan
Mellissa Hemsworth
Scott Zubot

Viola
Andrea Pollock
Nathaniel Wong

Cello
Doug Millie

Double Bass:
Jordan Beatty

Bassoon
Joanne Carlson

Trumpet
Nancy McBride
Jamie Burns

Timpani
Melissa Edwards

Organ/Continuo
Gayle Martin

Choir

Soprano
Sonya Eagles
Jorgianne Talbot
Megan Hall
Raven Borstad.
Lori Sanders
Carley Heffel
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Bassoon
Joanne Carlson

Trumpet
Nancy McBride
Jamie Burns

Timpani
Melissa Edwards

Organ/Continuo
Gayle Martin

Revised: December 3, 2001

Upcoming Events

December
5 Wednesday, 5:00 & 7:00 pm
Festival of Nine Lessons and Carols featuring the **University of Alberta Mixed Chorus** and **Faculty of Education Handbell Ringers** under the direction of **Robert de Frece** with **organist Marnie Giesbrecht**. Sponsored by University of Alberta Christian Chaplains and The Department of Music. Admission is free, but advanced tickets are required: call 492-7681, ext. 235. A donation to the U of A Campus foodbank welcome

6 Thursday, 12:00 pm
Interactive Computer Music. A program of recent works by student composers at the University of Alberta
Studio 27, Fine Arts Building 2-7
Free admission

7 Friday, 8:00 pm
Faculty and Friends
Musaeus String Quartet
Norbert Boehm, violin; Maria Geppert, violin; Graham Tagg, viola; Mark Rodgers, cello
Kenneth Hicken *String Quartet No 1 (1964),* Wolfgang Amadeus Mozart *String Quartet in D Minor, K421,* Antonin Dvořák *String Quartet in A Flat, Op 105*
Admission: $7/student/senior, $12/adult

January
11 Friday, 8:00 pm
Kilburn Memorial Concert
with Visiting Artist **Claude Frank, piano**
JS Bach *Fantasia and Fugue in A Minor, BWV 904,* Schubert *Sonata in B-Flat Major (Op. posth) D.960,* Mozart *Rondo in A Minor, K. 511,* Beethoven Sonata No. 32 in C Minor, Op. 111

12 Saturday, 10:00 am
Kilburn Memorial Piano Masterclass
with Visiting Artist **Claude Frank**
Free admission

14 Monday, 12:10 pm
***Music at Noon*, Convocation Hall** Student Recital Series featuring students from the Department of Music
Free admission

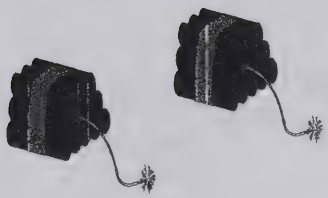
15 Tuesday, 8: 00 pm
New Music Concert
Featuring works by student composers
Free admission

18 Friday, 8:00 pm
Faculty and Friends
Dennis Miller, tuba
Janet Scott Hoyt, piano
Program will include works by Paul Hindemith, Herbert L Clarke and *Robert Schumann*
Admission: $7/student/senior, $12/adult

24 Thursday, 7:30 pm
Folkways Alive
Presented by the Department of Museums and Collections Services in partnership with the Department of Human Ecology, co-sponsored by CKUA Radio. Studio 27, Fine Arts Building 2-7. Free admission, but donations are accepted. For more information, call 492-8211

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



A Concert of New
Electroacoustic Compositions

by Students of MUSIC 545

Thursday, December 6, 2001

12:00 noon

Studio 27

Fine Arts Building

University of Alberta

Department of Music

A Concert of New Electroacoustic Compositions

Thursday, December 6, 2001
12:00 noon
Studio 27
Fine Arts Building

Russell Bain *planing*

Erin Rogers *Thomas*

Erin Rogers - Saxophone

Adam Rachmielowski *Quiet*

All compositions created with Max/MSP by www.cycling74.com/ running on an Apple Macintosh with MOTU 2408 audio interface. Additional instruments by Yamaha, Roland, Emu, Korg, Mackie, Opcode, Peavey, Tascam.

Brett Lashua — *Night In These Rooms*

Brett Lashua - V-Drums

Jeremy Tusz — *Transition for Instrument of Choice & Piano*
I. Fill 'Er Up
II. Ghost Piano
III. D.U.M.B. System

Jeremy Tusz - Violin

**Special Thanks to Russell Baker for assistance with the audio system, lighting and recording.

FACULTY & *friends*

Musaeus String Quartet

Norbert Boehm, Violin I
Maria Geppert, Violin II
Graham Tagg, Viola
Mark Rodgers, Cello

Friday, December 7, 2001 at 8:00 pm

Arts Building
University of Alberta

Program

String Quartet No. 1 (1964) — Kenneth L. Hicken (b. 1934)

I With vigor, depth, and intensity
II Slow and expressive
III Fast and intense

String Quartet in D Minor, K. 421 — Wolfgang Amadeus Mozart (1756 - 1791)

I Allegro
II Andante
III Menuetto (Allegretto)
IV Allegretto ma non troppo

Intermission

String Quartet in A-Flat Major, Op. 105 — Antonin Dvořák (1841-1904)

I Adagio ma non troppo.
Allegro appassionato
II Molto vivace
III Lento molto cantabile
IV Allegro non tanto

Program Notes

String Quartet No. 1 (1964) **Kenneth L. Hicken**

(Notes by Composer)

The String Quartet No. 1 was completed in 1964 as a composition in lieu of thesis for his M.A. degree in music theory from Brigham Young University. Influences of Schoenberg, Webern and Bartok are reflected in it. A wedge-shaped twelve-note series serves as the basis of its melodic and harmonic organization. Readily perceptible features of this music include its lyrical melodic lines, sharp dissonances, static harmony and moving harmony, and often, pronounced driving rhythm. In 1967 the Province of Alberta sponsored its Centennial Composition Competition. First place in the chamber music class was awarded to this quartet, composer John Weinzweig being one of the judges. String Quartet No. 1 is dedicated to the memory of Inez June Lamb Hicken (1907-1963), K.L. Hicken's mother. Hicken's other compositions include two extended anthems for a cappella choir, "Lament and Paean" (2 Nephi 9:28-29) "and Blessed is the Man" (Psalm 1:1-3), and the recently completed "Prairie Visions, for Orchestra." The "Lament", a finalist in Pro Coro Canada's 1994 composition competition, was performed by that ensemble in 1995, in Con Hall; "Blessed Is The Man" was sung by the Brigham Young University Singers in 1999 in Carnegie Hall; and the "Prairie Visions, for Orchestra" was premiered by the Lethbridge Symphony Orchestra, at the gala concert November 19, 2000 in Lethbridge celebrating this orchestra's 40th anniversary. A music theorist as well as a composer, K.L. Hicken made presentations on Schoenbergian harmony at the 1974 and 1984 congresses of the International Schoenberg Society, in Vienna. He has B.Sc. (physics) and B. Mus. degrees from the University of Alberta and M.A. and Ph.D. degrees (music theory) from Brigham Young University. A member of the founding faculty of the University of Lethbridge, his current rank there is that of professor emeritus.

String Quartet in D Minor, K. 421 **Wolfgang Amadeus Mozart**

(Notes by Edward Jurkowski)

The K. 421 string quartet is one of six from the important group of quartets dedicated to Joseph Haydn, which were written between 1782 and 1785. In the words of the noted Mozart scholar Alfred Einstein, in these quartets "Mozart completely found himself; scarcely any works of his are more personal than these six quartets." The dedication, in fact, was not just a simple act of homage to Mozart's celebrated colleague; rather, Mozart incorporates aspects of Haydn's compositional style within these landmark works--features of Haydn's style which had appeared for the first time in his important set of six Op. 33 string quartets, nicknamed the "Russian Quartets." For instance, there is an increased democratization in part writing, as all the instruments of the quartet were now to participate in the thematic elaboration, and furthermore, that elaboration was no longer confined only to development sections, but would permeate the entire texture of a work. Given the importance these works play

in Mozart's oeuvre, then, it is rather unfortunate that there are few extant letters from this time period to illuminate the compositional work of these quartets (Mozart was an extremely active letter writer throughout his life). Not only is the K. 421 quartet the only one of the Haydn Quartets in a minor key, but it is in D minor--clearly one of special significance for Mozart (consider, for instance, the special qualities of pathos found in such works as the Piano Concerto no. 21, K. 466, the death interrupted Requiem, K. 626, or the fateful elements in the opera Don Giovanni).

String Quartet in A-Flat Major, Op. 105 **Antonin Dvořák**

The last two of Dvorak's string quartets are usually acknowledged as expressing his feelings at leaving America (Dvorak had resided in the United States for three years between 1892-95), and at freeing himself from the distractions of foreign travel in general (Dvorak rarely left his homeland of Czechoslovakia after 1895). He began work on the String Quartet in A♭ Major on March 26, 1895 while still in America. He laid it aside, however, and did not complete it until after the composition of the String Quartet in G Major, and ultimately completed the work on December 30th. High praise is placed upon these two quartets, as virtually all Dvorak scholars consider them to represent the ultimate synthesis of Dvorak's ideas in chamber music. The first movement of the A-Flat Major quartet, for instance, integrates the song-like lyricism so typical of Dvorak, with the formal structure reminiscent of his idol, Beethoven. The slow third movement, marked Lento, with its broad, deeply-felt melody, in which powerful increases of intensity alternate with periods of calm, has suggested to many writers a musical representation of Dvorak's love of nature. Finally, the breathtaking second movement scherzo and finale are suffused with folk-inspired dance qualities.

Musaeus was founded in 1982 by the first-chair string players of the Lethbridge Symphony Orchestra. They perform in major centres and smaller communities throughout Alberta, Montana, Saskatchewan and British Columbia. Musaeus is equally at home playing the works of Bach, Brahms, Bartok or the Beatles in concert halls, church halls or art galleries. Their enthusiasm for the quartet repertoire is evident in their high spirited performances.

Norbert Boehm 's "other job" is being the Concertmaster of the Lethbridge Symphony. He holds a Bachelor of Music degree from the University of Alberta and a Masters degree from the University of Oregon. Scholarships funded additional studies at the Banff Centre and the Hochschule Mozarteum, Salzburg where he was Concertmaster of the Summer Academy Orchestra. For fun he also leads the Coulee Fiddlers and is an avid fly fisherman and camper.

Maria Geppert earned her Masters of Music degree in violin and voice in Cracow, Poland. In 1981 she moved to Bologna, Italy as Principal second violin with the Teatro Communale and the Complessi Respighi Chamber Orchestra. By 1985 she was in Hamilton, Ontario and playing with several regional orchestras. Since 1990, she has been principal second violin with Lethbridge Symphony, a member of Musaeus and a very successful teacher. With her husband, pianist Andrew Gierulski, she is a founder of the Lethbridge Family Concert Association.

In 1968 **Graham Tagg** graduated from the Royal Scottish Academy of Music and joined the Scottish National Orchestra as Assistant Principal violin. He became Principal violist with the Iceland Symphony and the Reykjavik Chamber Orchestra. The next move was to the Winnipeg Symphony and the Manitoba Chamber Orchestra in 1976. By 1991 he had become a very busy freelancer and in 1998 joined the Lethbridge Symphony and Musaeus as Principal violist. Golf is his other passion.

At age nine, **Mark Rodgers** began to study the cello with local teachers in Winnipeg. His Bachelor of Music was earned at Brandon University and his Masters degree at the University of Western Ontario. After graduation he joined Symphony Nova Scotia, taught cello at Acadia University and then Victoria Conservatory of Music. In 1994 he became Principal cello of the Lethbridge Symphony and a member of Musaeus. He is enthusiastic hiker and backpacker.

Lucky Winner!

Congratulations to our lucky winner who entered our draw at the last ***Faculty & Friends*** concert and has received two complimentary tickets to a Convocation Hall concert of her choice from those listed in the Fall 2001 issue of "In Tune"!

The Classics
Classic Examples
Mon to Wed from 6 to 8 PM, Thu from 6-8:30 PM
Saturday & Sunday Breakfast
Sat from 6 till 9 AM and Sun from 7 till 9 AM
Crescendo
Wed from 8 till 10 PM
Bel Canto
Sun from 8 till 10 PM
Music for a Sunday Night
Sun from 10:30 PM till 1 AM
Hear a world of difference!
"Music is well said to be the speech of angels."
Thomas Carlyle (1795-1881)
94.9 FM
ckua

THE EDMONTON ART GALLERY

GOURMET GOODIES

Upcoming Events:

January

11 Friday, 8:00 pm
Kilburn Memorial Concert
with Visiting Artist **Claude Frank, piano**
JS Bach *Fantasia and Fugue in A Minor, BWV 904*, Schubert *Sonata in B-Flat Major (Op. posth) D.960*, Mozart *Rondo in A Minor, K. 511*, Beethoven Sonata No. 32 in C Minor, Op. 111

12 Saturday,10:00 am
Kilburn Memorial Piano Masterclass
with Visiting Artist **Claude Frank**
Free admission

14 Monday, 12:10 pm
***Music at Noon*, Convocation Hall**
Student Recital Series featuring students from the Department of Music
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15 Tuesday, 8: 00 pm
New Music Concert
Featuring works by student composers
Free admission

18 Friday, 8:00 pm
Faculty and Friends
Dennis Miller, tuba
Janet Scott Hoyt, piano
Program will include works by Paul Hindemith, Herbert L Clarke and *Robert Schumann*
Admission: $7/student/senior, $12/adult

24 Thursday, 7:30 pm
Folkways Alive. Presented by the Department of Museums and Collections Services in partnership with the Department of Human Ecology, co-sponsored by CKUA Radio. Studio 27, Fine Arts Building 2-7. Free admission, but donations are accepted. For more information, call 492-8211

25 Friday, 8:00 pm
Faculty and Friends
The Eastwest Quartet
Allison Storochuk, clarinet; **Clemens Markel, violin**; **Isabelle Bozzini, cello**; **Roger Admiral, piano**
Olivier Messaien *Quatuor pour la Fin du Temps*, Howard Bashaw *12M4P15m (World Première)*, Scott Godin *slipping into madness is good for the sake of comparison (World Première)*
Admission: $7/student/senior, $12/adult

28 Monday 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

29 Tuesday, 9:30 am - 3:30 pm
Strings Masterclasses
Visiting Artists **The Eden Trio**
Andrew Dawes, violin, Rivka Golani, viola; Yehuda Hanani, cello
Admission: $15 at the door
For more information, call 492-9410

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult,
Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

University of Alberta

Tuesday Dec. 11, 2001
Convocation Hall, University of Alberta

A Trombone Celebration

Songs without Words.....Felix Mendelssohn-Bartholdy (1809-1847)... arr. Malcolm Forsyth
Book II (1835): op. 30, n°3 in C (orig. in E)
Book V (1844): op. 62, n°4 in Bb (orig, in G)

Eugen Onegin (1878).....Peter Tchaikowsky (1840-1893).... arr. Malcolm Forsyth
Act 1: Chorus of Reapers

Raindrops keep falling on my Head (1969).....Burt Bacharach (1928-) and Hal David (1921-)
arr. Malcolm Forsyth

Ritchie Trombone Ensemble
conductor: **Malcolm Forsyth**

Darn that Dream (1940).....Jimmy Van Huesen (1913-1990 ..... arr. Craig Brenan

Take Five — — — — — — Paul Desmond/arr. Malcolm [illegible]

Lament (ca. 1958).....J. J. Johnson (1924-2001)..... arr. Craig Brenan

Craig Brenan, trombone

-Intermission-

Fantasia, for unaccompanied trombone.....Frigyes Hidas (1928-)
Ryan Purchase, trombone

Marienlieder, op. 22.....Johannes Brahms (1833-1897)..... arr. Ralph Sauer
1. Der engliche Gruss 2. Ruf zur Maria 3. Magdalena 4. Der Jäger

We're going to make it up and the Points don't Matter arr. Ali Fresen

Scherzo e Corale, for four trombones.....Frigyes Hidas (1928-)

Match (1994), for eight trombones.....Rainer Lischka (1942-)

University of Alberta Trombone Ensemble
Curtis Farley John Fielding Joanna Henshaw Ted Huck
Alden Lowrey Marty Majorowicz John McPherson Christopher Taylor
special guest: **Megan Hodge**

If you wish to be informed of upcoming Trombone Events please sign our list.

Nicholas Arthur

KILBURN

MEMORIAL CONCERT SERIES

2001 Season

Presenting

Claude Frank, piano

Friday, January 11, 2002
8:00 pm

Arts Building
University of Alberta

CLAUDE FRANK APPEARS BY PERMISSION OF
COLUMBIA ARTISTS MANAGEMENT INC.

ARTIST'S RECORD COMPANIES
MUSIC & ARTS
PANTHEON
RCA
SONIC ARTS
AUDIOFON RECORDS
SINE QUA NON

ARTIST'S PIANO COMPANY
STEINWAY PIANO

Program

Fantasia and Fugue in A Minor, BWV 904 (ca. 1725) — Johann Sebastian Bach (1685-1750)

Sonata in B-Flat Major (Op. posth), D.960 (1828) — Franz Schubert (1797-1828)
- Molto moderato
- Andante sostenuto
- Scherzo: Allegro vivace con delicatezza
- Allegro, ma non troppo

Intermission

Three Pieces from *Mikrokosmos* (1926, 1932-1939) — Béla Bartók (1881-1945)
- No. 148 Dance in Bulgarian Rhythm
- No. 142 From the diary of a fly
- No. 146 Ostinato

Sonata No. 32 in C Minor, Op. 111 (1822) — Ludwig van Beethoven (1770-1827)
- Maestoso; Allegro con brio ed appassionato
- Arietta con variazioni: Adagio molto semplice e cantabile

This concert is co-sponsored by the Edmonton Chamber Music Society

Leading one of the most distinguished careers of any pianist, **Claude Frank** has repeatedly appeared with the world's foremost orchestras, at major festivals and at its most prestigious universities since his debut with Leonard Bernstein and the New York Philharmonic in 1959. Mr. Frank is an internationally acclaimed interpreter of the piano literature of Beethoven; the American Record Guide chose the 1990 re-release of his CD recording on the Music and Arts label of the 32 Beethoven piano sonatas above twenty-two other renditions as "the one that reaches an exceptionally high level . . . and maintains that level with quite amazing consistency."

May 2001 was a very special landmark in Mr. Frank's career. The 92nd Street Y in New York hosted his recital commemorating the 50th Anniversary of his New York recital debut. The program, with works by Bach, Schubert, Mozart and Beethoven, closely resembled the program Mr. Frank performed at Town Hall in 1950.

During the recent seasons, Claude Frank has given joint recitals with his daughter, violinist Pamela Frank, in San Francisco, Pittsburgh, Fairfax, Toronto and New Orleans as well as numerous performances abroad. He also appeared with his wife, pianist Lilian Kallir, at Town Hall in New York City, and has performed in recitals at the Aspen Festival and the Ravinia Festival in Chicago.

Mr. Frank has been a repeated soloist with the great orchestras of five continents, including the New York Philharmonic, Chicago Symphony, Boston Symphony, San Francisco Symphony, National Symphony, Pittsburgh Symphony, Royal Philharmonic Orchestra, Cleveland Orchestra, Philadelphia Orchestra, Detroit Symphony, Royal Concertgebouw Orchestra of Amsterdam, Jerusalem Symphony Orchestra and the orchestras of New Orleans, Toronto, Zurich, Brussels, Hamburg and Frankfurt. He has been heard in performances with the Berlin Philharmonic, Orchestre de la Suisse Romande, Berlin Radio Symphony Orchestra, the Seattle Symphony, the Grant Park Symphony in Chicago, the Oregon Symphony in Portland, the Baltimore Symphony, the Kansas City Symphony, the Minnesota Symphony, St. Luke's Orchestra and the Denver Symphony, among others.

In chamber music, he has appeared with such eminent groups as the Guarneri Quartet, Juilliard Quartet, Cleveland Quartet, Emerson Quartet, American Quartet, Mendelssohn Quartet, Tokyo Quartet and the London Mozart Players, as well as with Alexander Schneider's chamber ensembles and at the Metropolitan Museum of Art. Mr. Frank will perform once again with the Guarneri String Quartet in Philadelphia in March of 2002.

Among the many festivals at which he has appeared with chamber music groups are Menuhin's Gstaad Festival in Switzerland and the Midsummer Mozart Festival in California, as well as festivals in Portland, Norfolk, Vancouver and Marlboro. A frequent performer in New York City's Mostly Mozart Festival during its formative years and a festival participant in virtually every season thereafter, Claude Frank appeared in its 25th anniversary celebration at Lincoln Center.

A renowned teacher as well as performer, Claude Frank is on the faculty at the Curtis Institute of Music in Philadelphia and is a professor at the Yale School of Music. Of special interest are his master classes at Yale University, Duke University, University of Kansas and North Carolina School of the Arts, among many others.

A milestone in Claude Frank's career was RCA's release of his recordings of the 32 Beethoven sonatas and his worldwide performances of the cycle. Critical reception of his best-selling recording was unanimous nationwide. *Time Magazine* proclaimed it as one of the year's "10 Best," and *High Fidelity* and *Stereo Review* recommended it above other renditions. Mr. Frank also appeared on ABC television in the highly acclaimed program *Beethoven: Ordeal and Triumph!* During the 1992-93 season, a documentary of Claude Frank's life and work went into production as well.

Other recordings include the critically acclaimed direct-to-disc recording of the Mozart *Piano Concerto #20 in D minor, K.466*, with George Cleve and the Midsummer Mozart Festival Orchestra for Sonic Arts (LS-23) and Sine Qua Non's recording of the *Archduke Trio in B flat major, Op. 97* with violinist Emmanuel Borok and cellist Leslie Parnas (Digi 110/79005). His performance of the Mozart *Piano Concerto #24 in C minor, K.491* with the New England Conservatory Orchestra and Leon Fleisher conducting is on the Audifon label. Mr. Frank has also recorded the cycle of Beethoven Violin & Piano Sonatas with his daughter for Music Masters.

Claude Frank lived in Nuremberg until the age of 12, when he joined his father in Brussels. Shortly thereafter he went to live in Paris, where he studied in the Paris Conservatoire. The German occupation forced Mr. Frank to leave France. While in Spain illegally and overheard at the keyboard, he was invited to perform at a party given by the Brazilian Ambassador. There, he won his first 'fee' - a visa to come to the United States granted by the American Consul, who attended the party. Once in New York, Claude Frank studied with Artur Schnabel and Karl Ulrich Schnabel, and studied composition and conducting at Columbia University. At Tanglewood he studied with Serge Koussevitzky.

Claude Frank lives in New York City with his wife, the distinguished pianist Lilian Kallir. They have one daughter, the violinist Pamela Frank.

Nicholas Arthur Kilburn
Memorial Concert Series

In 1980, Peter Kilburn gave a large sum of money to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly N.A.K. Concert, but also supports a series of six to eight concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of ***Claude Frank*** here tonight is made possible by the generosity of the Kilburn family.

1981: Jorge Bolet, pianist
1982: (spring) York Winds
1982: (fall) Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Joseph Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist
with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio

University of Alberta
Department of Music

In Recital

Erin Rogers, saxophone

assisted by

Roger Admiral, piano

Saturday, January 12, 2002 at 8:00 pm

Wings (1991)	Joan Tower (b.1938)
Impromptu (1986)	M William Karlins (b.1932)
Adria (1985)	Christian Lauba (b.1952)

Special Guest: Kris Covlin, saxophone

Intermission

Prelude, Cadence et Finale (1956)	Alfred Desenclos (1912-1971)
Concertino da Camera (1934)	Jacques Ibert (1890-1962)

Special Guests:
Ondřej Goliáš, conductor
Adam Wiebe, flute
Adam Garvin, oboe
Peter Sims, clarinet
Joanne Carson, bassoon
Krista Majeran, horn
Nancy McBride, trumpet
Andrew Wan, 1st violin
Jeremy Tusz, 2nd violin
Diane Leung, viola
Doug Millie, cello
Matt Stepney, bass

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Rogers.

Ms Rogers is a recipient of a Beryl Barns Award (Undergraduate), the Edna and John Bullock Memorial Scholarship, and the Edmonton Composers' Concert Society Award in Composition.

Reception to follow in the Arts Lounge.

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

University of Alberta
Department of Music

Music At Noon
Convocation Hall Student Recital Series

Monday, January 14, 2002 at 12:10 pm

Suite for Solo Violoncello No. 6 in D, BWV1012 (c. 1720) — Johann Sebastian Bach (1685-1750)
Prelude
Courante

Mark Moran, cello

Perséides pour saxophone ténor (1993) — Guy Gingras (b. 1961)

Sarah Wolkowski, saxophone

Valse Miniature, Op. 1, No. 2 — Serge Koussevitzky (1874-1951)
Chanson Triste, Op. 2
Humoresque, Op. 4

Mathew Stepney, double bass
Tomoe Aoki, piano

Convocation Hall

Arts Building, University of Alberta

A Concert of New Compositions by University of Alberta Students

Tuesday, January 15, 2002
at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Two Studies for Woodwind Quintet — Robin Leicht

Sarah Bouthillier, flute
Adam Garvin, oboe
Heidi Piepgrass, clarinet
Dubrena Myroon, horn
Ondřej Goliàš, bassoon

An Ordinary Day (A Song Cycle) — Sara King

1. Sleep
2. Traffic
3. Whimsy
4. Choir Practice
5. Evening

Sara King, soprano
Marie-Josee Ouimet, mezzo-soprano
Rob Curtis, piano
Alison Kwan, piano

Just As He Said - 5'4" — Mustapha Bor

Christian David Berube, voice
Angela Visscher, clarinet
Erin Rogers, alto saxophone
Sheena Hyndman, trumpet
Robin Leicht, violin
Emma Hooper, viola
Aaron Gervais, percussion

September, near a border — Jay Summach

Jay Summach, voice
Sheena Hyndman, trumpet
Court Laslop, percussion
Roger Admiral, piano

Elegy for String Quartet — Ruston Vuori

Sabrina Steed, violin
Sarah Huang, violin
Andrea Pollack, viola
Mark Moran, violoncello

Upcoming Events:

January
17 Thursday, 2:00 pm
Tuba Masterclass
with Visiting Artist **Dennis Miller**
Fine Arts Building 1-23
Free admission

18 Friday, 8:00 pm
Faculty and Friends
Dennis Miller, tuba
Janet Scott Hoyt, piano
Program will include works by Paul Hindemith, Herbert L Clarke and *Robert Schumann*
Admission: $7/student/senior, $12/adult

24 Thursday, 7:30 pm
Folkways Alive
Presented by the Department of Museums and Collections Services in partnership with the Department of Human Ecology, co-sponsored by CKUA Radio. Studio 27, Fine Arts Building 2-7. Free admission, but donations are accepted. For more information, call 492-8211

25 Friday, 8:00 pm
Faculty and Friends
The Eastwest Quartet
Allison Storochuk, clarinet; **Clemens Markel, violin**; **Isabelle Bozzini, cello**; **Roger Admiral, piano**
Olivier Messaien *Quatuor pour la Fin du Temps*, Howard Bashaw *12M4P15m (World Première)*, Scott Godin *slipping into madness is good for the sake of comparison (World Première)*
Admission: $7/student/senior, $12/adult

28 Monday 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

29 Tuesday, 9:30 am - 3:30 pm
Strings Masterclasses
Visiting Artists **The Eden Trio**
Andrew Dawes, violin, Rivka Golani, viola; Yehuda Hanani, cello
Admission: $15 at the door
For more information, call 492-9410

February
4 Monday, 12:00 pm
Noon Hour Organ Recital
Visiting Artist **Kraig Scott, organ**
Free admission

5 Tuesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble Concert
Fordyce Pier, Director
with special guests
The Royal Canadian Artillery Band
Captain Heather Davis, Director
present Colgrass Epic Work *The Winds of Nagual*. Other works will include Bennett American *Overture*, Pantomime - Soloist: **Matt Clark, euophonium**, Wagner *Trauermusik*
Brock Campbell, Guest Conductor
and the world premiere of *The City in the Sea* by Aaron Hryciw (3rd year student, Faculty of Engineering)

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
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FACULTY & *friends*

Dennis Miller, tuba
Janet Scott Hoyt, piano

Friday, January 18, 2002
at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Three Miniatures (1990) — Anthony Plog (b. 1947)
- Allegro vivace
- Freely
- Allegro vivace

Sonata for Tuba and Piano (1955) — Paul Hindemith (1895-1963)
- Allegro pesante
- Allegro assai
- Variationen

From the Shores of the Mighty Pacific — Herbert L Clarke (1867-1945)

Intermission

Sonata for Tuba and Piano (1996) — David L McIntyre (b. 1952)
- Moderato
- Expressively
- Energico

Adagio from "Limped Stream", Op. 39 — Dimitri Shostakovich (1906-1975) arr Harri Miettunen

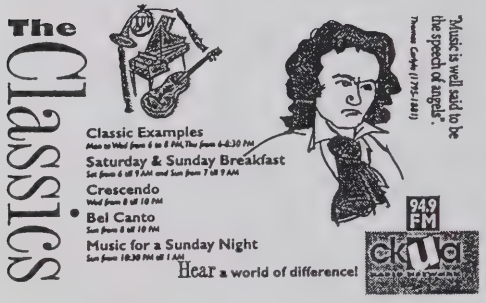
Concertino, Op. 77 (1978) — Jan Koetsier (b. 1911)
- Allegro con brio
- Romance e Scherzino
- Rondo Bavarese

Born and raised in Vancouver, **Dennis Miller** has been Principal Tubist of the Vancouver Symphony, the Houston Symphony, and now l'Orchestre symphonique de Montréal which he joined in 1989. He has given solo recitals and performed concertos with orchestras and bands in both Canada and the USA. He has had several pieces written for him and has given premiere performances of works by such composers as Harry Freedman, Ian McDougall, Alec Wilder and Howard Bashaw. Mr Miller is also Assistant Professor of Music at McGill University, where he teaches tuba and brass techniques and conducts the McGill University Brass Choir.

Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

Lucky Winner!

Congratulations to our lucky winner, **Mrs Alma Kabush**, who entered our draw at the last ***Faculty & Friends*** concert and has won the latest CD recording from cellist Tanya Prochazka and pianist Janet Scott Hoyt



THE EDMONTON ART GALLERY

GOURMET GOODIES

University of Alberta

In Recital

Mathew Stepney, double bass

assisted by

Tomoe Aoki, piano

Sunday, January 20, 2002 at 8:00 pm

Sonata in G Minor — Henry Eccles (1670-1742)
- Largo
- Allegro con spirito
- Adagio
- Vivace

Judy Loewen, harpsichord

Independent Turmoil (2001) — Heather Hindman (b. 1976)

Heather Hindman, piano

Valse Miniature, Op. 1, No. 2 — Serge Koussevitzky (1874-1951)
Chanson Triste, Op. 2
Humoresque, Op. 4

Intermission

Concerto in E Major — Karl Ditters von Dittersdorf (1739-1799)
- Allegro moderato
- Adagio
- Allegro

Elergy in D — Giovanni Bottesini (1821-1889)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Stepney.

Mr Stepney is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Jason Long Scholarship.

Reception to follow.

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

Noon-Hour Organ Recital

with **Organists**
Natalie VanBrabant
Robert Zylstra
Jennifer Goodine
Grace Han
Gayle Martin

Monday, January 28, 2002
at 12:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

2001-2002 Noon Hour Organ Recitals
Mondays at 12:00 noon
Convocation Hall, Arts Building
February 4, 2002
February 25, 2002
March 25, 2002

Chamber Choral and Instrumental Ensemble
Monday, February 11, 2002 at 8:00 pm
Gayle Martin, conductor and **organist**

Doctor of Music Recital
Thursday, March 7, 2002 at 8:00 pm
Gayle Martin, organ

Program

Messe pour les paroisses (1690) — François Couperin (1668 -1733)
- Kyrie
- Dialogue
- Tierce en Taille

Natalie VanBrabant

Sonata in A Major, Op. 65, No. 3 — Felix Mendelssohn (1809-1847)
- I. Con moto maestoso

Robert Zylstra

Toccata, Adagio, and Fugue in C Major (BWV 564) — Johann Sebastian Bach (1685-1750)

Jennifer Goodine

Douze pièces — Théodore Dubois (1837-1924)
- Toccata No.3

With guest: **Grace Han**
The King's University College

Flores del Desierto (1998) — Pamela Decker (b. 1955)
- Tangos for Organ
  - III. Saiya

Gayle Martin

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events:

January
29 Tuesday, 9:30 am - 3:30 pm
Strings Masterclasses
Visiting Artists **The Eden Trio**
Andrew Dawes, violin; Rivka Golani, viola; Yehuda Hanani, cello
Admission: $15 at the door
For more information, call 492-9410

February
4 Monday, 12:00 pm
Noon Hour Organ Recital
with Visiting Artist **Kraig Scott, organ**
Program will include works by Sweelinck, Duruflé, JSBach, Vierne and Hakim. Free admission

5 Tuesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble Concert
Fordyce Pier, Director
with special guests
The Royal Canadian Artillery Band
Captain Heather Davis, Director
present Colgrass's Epic Work *The Winds of Nagual*. Other works will include Bennett *American Overture,* Pantomine **Soloist: Matt Clark, euphonium**; Wagner *Trauermusik*
Brock Campbell, Guest Conductor
and the world première of *The City in the Sea* by Aaron Hryciw (3rd year student, Faculty of Engineering)

8 & 9 Friday & Saturday, 8:00 pm
Opera Scenes
Alan Ord, Director
Highlights from *The Marriage of Figaro* by Wolfgang Amadeus Mozart

10 Sunday, 8: 00 pm
The University of Alberta Academy Strings
Tanya Prochazka, Conductor
Cuba Tour Gala Benefit Concert
Program will include works by Forsyth, Bach, Tchaikovsky, Gavilan and other Cuban Music.
Admission: $12/adult, $7/student/senior
For more information, please call 492-9410

11 Monday, 12:10 pm
***Music at Noon*, Convocation Hall**
Student Recital Series featuring students from the Department of Music
Free admission

11 Monday, 8: 00 pm
Doctor of Music Recital
Gayle Martin, choral conducting
Program will include works by Fux, Haydn, Hensel, Britten and Eben.
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12 Tuesday, 7:30 pm
Distinguished Visitor
Shujaat Husain, world-renowned sitarist. *Introducing the Master and Open Teaching Session*
(with Indian Music Ensemble
Studio 27, Fine Arts Building 2-7.
Free admission. For more information, call 492-8211

12 Tuesday, 8:00 pm
Master of Music Recital
Brock Campbell, tuba
Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
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In Recital

Ted Huck, bass trombone

assisted by

Judy Loewen, piano

Tuesday, January 29, 2002 at 8:00 pm

Allegro Maestoso — Jan Koetsier (b. 1911)

Three Pieces for Solo Bass Trombone (1991) — Walter Skolnik (b. 1934)
- Preludio
- Capriccio
- Toccata

Recitative et Duo, Au Fond du Temple Saint (Les Pecheurs de Perles) (1863) — Georges Bizet (1838-1875)

With guest: **John Huck, French horn**

Intermission

Sonata for Bass Trombone — Patrick McCarty (b.1936)
- Movements 1,2 and 3

The Last Words of Crowfoot (1999) — Roger Deegan (b. 1928)

> What is Life? It is the flash of a firefly in the night. It is the breath of a buffalo in winter time. It is as the little shadow that runs across the grass and loses itself in the sunset.

Quartet 74' (1974) — Malcolm Forsyth (b. 1936)
- I
- II
- III

With guests: **Alden Lowrey, Jim Chilton and Joanna Henshaw, trombone**

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music for Mr Huck.

Mr Huck is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

In Recital

Adam Eccles, saxophone

assisted by

Roger Admiral, piano

Friday, February 1, 2002 at 8:00 pm

Concerto en Mib (1934) Cadenza by Christian Lauba	Alexander Glazounov (1865-1936)
Sonata (1984) 1) Two part intervention 2) La follia nuova: a lament for G. Cacioppo 3) Scherzo: willow the wisp 4) Récitative e Dance	William Albright (b. 1944)

Intermission

Air and Scherzo (1961)	Henry Cowell (1897-1965)
The Old Castle (1874) From *Pictures at an Exhibition*	Modest Moussorgsky (1839-1881)
Fuzzy Bird Sonata (1991) 1) Run, Bird 2) Sing, Bird 3) Fly, Bird	Takashi Yoshimatsu (b. 1953)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Eccles.

Mr Eccles is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

In Recital

Mark Moran, cello

assisted by

Eleni Pappa and Ayako Tsuruta, piano

Friday, February 1, 2002 at 8:00 pm

Caprice No. 8 (1875) — Alfredo Piatti (1822-1934)

From the *Suite No. 6 in D Major* (c.1720) — Johann Sebastian Bach (1685-1750)
1. Prelude
2. Courante

From *Sonata No.2 in F Major*, Op, 99 (1886) — Johannes Brahms (1833-1897)
1. Allegro

Eleni Pappa

Intermission

Cello Concerto in E Minor, Op.5 (1918-19) — Edward Elgar (1857-1934)
1. Adagio; Moderato
2. Allegro Molto
3. Adagio
4. Allegro

Ayako Tsuruta

Mr Moran is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the 3rd Floor Lounge, Fine Arts Building.

Studio 27

Fine Arts Building

University of Alberta
Department of Music

In Recital

Ed Stein, accordion

Sunday, February 3 at 8:00 pm

Natascha	Alfons Holzschuh
Humoreska	Leopold Krasmann
Sonata Allegro	Domenico Chimarosa (1749-1801)
Space Suite Folk song from Uranus Folk-dance from Neptune Floating in the Star Dust	Petri Makkonen
Gothic Suite (1895) Introduction and Chorale Menuet Prayer	Leon Boellman (1862-1897)

with guest: **Matthew Pieszczynski, accordion**

Intermission

La Cumparsita	Geraldo Hernandes Matos Rodriguez
Gaudenziando	Giovani Manio
Fantazja	Traditional
Ostinato	Bronislaw Kazimierz Przybylski
Prelude in C Minor, BWV 934	Johann Sebastian Bach (1685-1750)
Aria z Suity D-dur, BWV 1068	Johann Sebastian Bach

with guest: **Matthew Pieszczynski, accordion**

Reception to follow in the 3rd Floor Lounge, Fine Arts Building.

Studio 27

Fine Arts Building

University of Alberta
Department of Music

Noon-Hour Organ Recital

with Visiting Artist

Kraig Scott, organ

Monday, February 4, 2002
at 12:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Two Pieces	Jan Pieterszoon Sweelinck (1562-1621)
Toccata [on A]	
Fantasia Chromatica	
Prelude and Fugue on the Name Alain	Maurice Duruflé (1902-1986)
Prelude in E-Flat, BWV 552	Johann Sebastian Bach (1685-1750)
Tierce en Taille	Nicolas de Grigny (1672-1703)
Auf meinen lieben Gott	Johann Nicolaus Hanff (1665-1711)
Es ist ein Ros' entsprungen	Johannes Brahms (1833-1897)
Fugue in E-Flat, BWV 552	Johann Sebastian Bach
From *Symphony No.*1	Louis Vierne (1870-1937)
IV Allegro Vivace	
V Andante	
From *The Embrace of Fire*	Naji Hakim (b. 1955)
II Majestueux	

N.B.: Recording is not permitted without written consent from the performer(s).

Over the past decade **Kraig Scott** has developed one of the most active organ studios in Washington State. Currently he teaches at both Whitman College and Walla Walla College where he also serves as Music Director to the 1700-member Walla Walla College church. In addition to his teaching he maintains a busy performing schedule on organ and harpsichord and is also in demand as a piano accompanist. Recent appearances include the Eastman School in Rochester, New York, the University of Oregon, the University of Washington, Central Washington University, and Lewis and Clark College in Portland, Oregon, and Epiphany Episcopal Parish in Seattle. In October of 2002 he played an all Bach recital on the Walla Walla College 92-rank Casavant, and made his second appearance with the Walla Walla Symphony performing Haydn's C Major Organ Concerto in the opening concert of the 2001-2002 season.

While still a teenager Mr Scott became the organist at the Holy Rosary Cathedral in Vancouver, British Columbia, and has since held similar positions in Lutheran, Episcopal and Christian Science churches. Since 1993 he has been Music Director at St. Paul's Episcopal Church, Walla Walla. His DMA is from the Eastman School of Music where he also received an MA in historical musicology and the coveted Performer's Certificate, as well as the prestigious Jerald C. Graue Fellowship for outstanding work in musicological research. He teachers include David Craighead, Russel Saunders, Arthur Haas, and John Hamilton.

2001-2002 Noon Hour Organ Recitals
Mondays at 12:00 noon
Convocation Hall, Arts Building
February 25, 2002
March 25, 2002

Chamber Choral and Instrumental Conducting Recital
Monday, February 11, 2002 at 8:00 pm
Gayle Martin, conductor and **organist**

Doctor of Music Recital
Thursday, March 7, 2002 at 8:00 pm
Gayle Martin, organ

Upcoming Events:

February
5 Tuesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble Concert
Fordyce Pier, Director
with special guests
The Royal Canadian Artillery Band
Captain Heather Davis, Director
present Colgrass's Epic Work *The Winds of Nagual*. Other works will include Bennett *American Overture,* Pantomine **Soloist: Matt Clark, euphonium**; Wagner *Trauermusik*.- **Brock Campbell, Guest Conductor**, and the world première of *The City in the Sea* by Aaron Hryciw (3rd year student, Faculty of Engineering)

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Alan Ord, Director
Highlights from
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Shujaat Husain, world-renowned sitarist. *Introducing the Master and Open Teaching Session*
(with Indian Music Ensemble
Studio 27, Fine Arts Building 2-7. Free admission. For more information, call 492-8211

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Master of Music Recital
Brock Campbell, tuba
Free admission

13 Wednesday, 12:00 pm
Distinguished Visitor
Shujaat Husain, world-renowned sitarist. *Open Lesson on the Sitar*
Studio 27, Fine Arts Building 2-7.
Free admission.

department of Music

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In Recital

Sheena Hyndman, trumpet
Jessica Dyck, saxophone

assisted by

Roger Admiral, piano

Friday, February 8, 2002 at 8:00 pm

Andante et Scherzo (1926)	Joseph-Edouard Barat (1882-1963)
Suite (1944) 1. Improvisation 4. Espieglerie	Paul Bonneau (b. 1918)
Habanera (1909)	Maurice Ravel (1875-1937)
Light of Sothis (1987) 1. Grace 2. Passion 3. Faith	Amy Quate

Intermission

Sonate (1939) 1. Mit Kraft	Paul Hidemith (1895-1963)
Tableau de Provence (1955) 1. Farandoulo di Chatouno 2. Cansoun per ma mio 3.La Boumiano 4. Dis Alyscamps L'Amo Souspire 5. Lou Cabridan	Paule Maurice (1910-1967)
Quiet City (1941)	Aaron Copland (1900-1991)

Jessica Dyck is a recipient of a Beryl Barns Memorial Award (Undergraduate).
Sheena Hyndman is a recipient of a Symphony Women's Educational Assistance Scholarship.

Reception to follow in the 3rd floor Lounge, Fine Arts Building.

Studio 27

Fine Arts Building

University of Alberta
Department of Music

University of Alberta
Department of Music

Music At Noon
Convocation Hall Student Recital Series

Monday, February 11, 2002 at 12:10 pm

Chaos and Order (2001) — Heather Hindman* (b. 1976)
- Religion
- Nature
- Intelligence

Sheena Hyndman and **Jeff Bryant, trumpet**
Lara Hyndman, euphonium
Marty Majorowicz, trombone
Court Laslop, percussion

Sonate (1939) — Paul Hindemith (1895-1963)
- Mit Kraft

Sheena Hyndman, trumpet
Roger Admiral, piano

Concerto for Trumpet in E-Flat (1803) — Johann Hummel (1778-1837)
- Allegro con spirito

Jeff Bryant, trumpet
Roger Admiral, piano

Three Miniatures for Tuba and Piano (1990) — Anthony Plog (b. 1947)
- Allegro vivace
- Freely
- Allegro vivace

Brock Campbell, tuba
Roger Admiral, piano

* U of A Student Composer

Convocation Hall

Arts Building, University of Alberta

Gayle h Martin, Conductor/Organist

Candidate for the Doctor of Music degree
in Organ

Monday,
February 11, 2002
at 8:00 pm

Program

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Jubilate Deo Offertorium de Dominica E 46 — Johann Fux (ca.1660-1741)

Gillian Brinston, alto

Salve Regina in E Major (1756) — Joseph Haydn (1732-1809)

I. Salve regina
II. Ad te clamamus
III. Eja ergo advocata
IV. Et Jesum
V. O Clemens

Catherine Kubash, soprano

From *Gartenlieder*, Op.3 (1846) — Fanny Mendelssohn Hensel (1805-1847)

Im Wald
O Herbst
Seid gegrüst
Lockung

Nachtreigen (1829) — Fanny Mendelssohn Hensel

Festival Te Deum — Benjamin Britten (1913-1976)

Stillman Matheson, organ
Sonya Eagles, soprano

Intermission

Okna (1980) — Petr Eben (b. 1929)

I. Modro okno-blue window
II. Zelene okno-green window
III. Cervene okno-red window
IV. Zlate okno-gold window

Alvin Lowrey, trumpet

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Martin.

Ms Martin is a recipient of a Beryl Barns Memorial Award (Graduate) and a PhD Recruitment Scholarship.

Texts and Translations:

Jubilate Deo Offertorium de Dominica
(from Revelations 5:5)

Jubilate, alleluya.	Rejoice, alleluia.
Vicit leo de tribu Juda,	The lion [who is Christ, descendant of David] of the tribe of
radix David, alleluya.	Juda, the root of David, hath prevailed, alleluia.
Jubilate Deo omnis terra, alleluya.	Praise the Lord, all the earth, alleluia.
Psalmum dicite nomini ejus,alleluya,	The psalms speak his name, alleluia.
Date glorium, laudis ejus, alleluya.	Give him glory and praise, alleluia.

Salve regina

Salve Regina, mater misericordiae:	Hail! O Queen , Mother of mercy;
Vita, dulcedo, et spes nostra, salve.	Our life, our sweetness, and our hope, hail!
Ad te clamamus, exsules filii Evae.	To thee we cry, poor banished children of Eve.
Ad te suspiramus, gementes et flentes,	To thee we send up our sighs,
in hac lacrimarum valle.	groaning and weeping in this valley of tears.
Eja ergo, Advocata nostra,	Hasten therefore, our Advocate,
Illos tuos misericordes oculus ad nos converte.	and turn your merciful eyes toward us.
Et Jesum, benedictum fructum	And show us Jesus, the blessed fruit
ventris tui, nobis post hoc exilium ostende.	of your womb, after this exile.
O Clemens: O pia:	O merciful, O pious,
O dulcis Virgo Maria.	O sweet Virgin Mary.

Im Wald
(Emanuel Geibel)

Im Wald, im hellen Sonnenschein,	In the forest, in the bright sunshine,
wenn alle Knospen springen,	When all the buds are bursting forth
dann mag ich gerne mittendrein eins singen.	I like to sing in sorrow and in passion
Wie mir zu Mut in Leid und Lust,	In waking and in dreaming I tune
im Wachen und im Träumen,	To the trees from a full breast.
das stimm' ich an aus voller Brust den Bäumen.	
Und sie verstehen mich gar fein,	And they understand me so acutely.
die Blätter alle lauschen und fall'n am rechten	All the leaves listen and join in
Orte ein mit Rauschen.	With their murmuring (rustling).
Und weiter wandelt Schall und Hall	And on and on the sound and its echo
in Wipfeln, Fels und Büschen	Answers in the peaks, Rocks and bushes.
Hell schmettert auch Frau Nachtigall da zwischen.	Brightly too the nightingale warbles there.
Da fühlt die Brust am eignen Klang,	My bosom bursts with its own passion,
Sie darf sich was erkühnen, o frische Lust,	It dares to be brazen, o fresh desire,
Gesang im Grünen	Song in the lushness of nature.

O Herbst
(Joseph von Eichendorff)

O Herbst, in linden Tagen,
wie hast du rings dein Reich fantastisch aufgeschlagen,
so bunt, so bleich,
so bunt und doch so bleich.

O fall, how you in gentle days
Charged your realm so fantastically,
So colourful, so pale,
So colourful yet so pale.

Wie öde ohne Brüder,
mein Tal so weit und breit,
ich kenne kaum dich
wieder in dieser Einsamkeit.

How bleak without friends
Is my valley, so far and wide.
I scarcely know you
Again in this loneliness.

So wunderbare Weise singt mir
dein bleicher Mund,
es ist, als öffnet leise, sich unter mir,
sich unter mir der Grund.

Your pale mouth sings to me
In such a wondrous way
It is as if the ground under me
Opened quietly, opened quietly under me.

Und ich ruht', überwoben, du sängst immerzu
die Linde schüttelt oben,
die Linde schüttelt oben ihr Laub
und deckt mich zu.

And I rested, and you sang all the while.
The linden trembles overhead,
The linden overhead moves her leaves
And covers me over.

Seid gegrüsst
(Ludwig Uhland)

Seid gegrüsst mit Frühlings wonne,
Blauer Himmel, golden Sonne.
Drüben auch aus Gartenhallen
Hör' ich frohe Saiten schallen.

Blue sky, golden sun,
be greeted with spring's bliss.
Over there from the gardens
I hear cheerful strings resound.

Ahnest du, O Seele,
Wieder sanfte, süsse Frühlingslieder?
Sieh umher die falben Bäume!
Ach, es waren holde Träume!

O soul, do you again foresee soft,
sweet spring songs?
See all around the trees.
Ah, they were lovely dreams.

Lockung
(Joseph von Eichendorff)

Hörst du nicht die Bäume rauschen
draussen durch die stille Rund?
Lockt's dich nicht, hinabzulauschen
von dem Söller in den Grund,
wo die vielen Bäche gehen,
wunderbar im Mondenschein,
und die stillen Burgen sehen
in den Fluss vom hohen Stein?

Can't you hear the forest rush
Outside through the quiet round?
Aren't you tempted to listen
from the balcony to the ground
where the many brooks flow
wondrously in moonlight----
where the silent castles look into the river from the high rock?

Kennst du noch die irren Lieder
aus der alten, schönen Zeit?
Sie erwachen alle wieder
nachts in Waldeseinsamkeit,
wenn die Bäume träumend lauschen,
und der Flieder duftet schwül
und im Fluss die Nixen rauschen,
komm herab, hier ist's so kühl.

Do you remember the mad tunes
in former, beautiful times?
They all awoke again at night,
in the loneliness of the forest,
when the dreaming trees are listening
and the lilac has a sultry scent
and in the river the mermaids murmur:
come downward, here it is cool.

Nachtreigen
(Wilhelm Hensel)

Es rauschen die Bäume, es wallen die Düfte
und zärtliche Lüfte umfangen die Träume
mit bräutliche Hauch.
Wir wandeln, und wallen in trautem Umringen,
wir wallen und singen, und echo tönt auch.
Beseligend Schallen und Duften und Scheinen,
O heiliges Einen, schliesst dichter den Kreis, leis, leis.

The trees murmur (rustle),
The fragrances permeate the air. And caressing breath
embraces the dreams with their nuptial zephyr.
We amble,
we stroll in a familiar dance, an echo replies.
With blessing sounds and fragrances and lights
O holy one quietly form the circle tighter discreetly.

Hallo! So lustig schweift sich's durch Grün und Nacht.
Frisch wie die Luft der Gedanke,
und froh mit dem singenden Vogel wacht der Mensch,
entronnen der Schranke.
wie's scheinet und yacht.

Hello! The thought sweeps happily through
the green and the night.
And the person watches with the singing bird
happy beyond all bounds.
How it shines and laughs.

Still! Nicht die heil'ge Feire stören wollet
mit dem lauten Ruf,
lasset singen uns und hören,
schaffen, wie Natur erschuf.
Leise, weise, naht dem Kreise, kommt!

Hush! Lest we disturb the celebration
with our loud cry.
Let us sing and listen
create as nature has created
quietly, wisely, join the circle, come all.

Ja, wir kommen, überwunden durch der
Ruhe heil'ge Macht.
So bleibt friedlich uns verbunden,
Denn euch hat der Gott, gebracht.
Und gemeinsam sei empfunden,
was der einzelne gedacht.

We come overpowered by the
Holy strength of peace.
Remain connected to us in peace,
For you have been brought by the God.
And together let us feel (experience)
What every single one has been thinking.

Petr Eben's *Okna,* pub.1980

When he composed *Okna*, or Windows, Petr Eben was inspired by the stained-glass windows created by Marc Chagall for the Hadassah-Hebrew University Medical Centre near Jerusalem. The "floods of colours and blazing forms bathed in fiery light" (Eben), led the composer to choose the combination of trumpet and organ. The work includes sections of aleatoric writing in which the two instruments alternate as soloists. While one instrument is the soloist, the other is improvising and there are prescribed points in the score where the instruments must meet.

Each window has a dominant colour and represents a son of the Patriarch Jacob, the founders of the tribes of Israel. Reuben, the first window is blue and reflects the birds in the air, the swirling fish in the undulating waters and the swells of the sea with restless organ accompaniment. The trumpet plays with a four-note motif with trills and swoops of ecstasy.

Issachar, the green window, is an *oriental pastoral* scene with Chagall's famous animal depiction of a reclining donkey, bouquets, and grapevines. Eben represents the scene with the trumpet in a lazy, blues inspired solo. Contentment and celebration abound.

Zebulon, the blood-red window, has a sunset over the edge of the sea, over which two colourful fish speed by in a dramatic arc. In contrast to movement two, this explosive movement in sound and colour explores dynamic ranges of both instruments as they play-fight one against the other. The intriguing writing for the organ includes permutations of pitch, texture and rhythmic devices, often at the same time.

Levi, the gold window, is festive, bright with light, showing flames of candles with a goblet of fruit and flowers. This movement begins with the organ repeatedly playing a choral-like theme from Tchaikovsky's *Overture 1812* (originally from Russian Orthodox liturgy). Over the organ's solemnity, the trumpet plays improvised figurations which Eben calls a "collage of various synagogue chants rather than quotations". This warm, yellow light eventually turns into a "lively *troika,* in which the trumpet and organ rally with figurations which lead to a glorious and blazing perotion."

As Nadia Boulanger remarked: "A great work is made out of a combination of obedience and liberty."

(Much of this information was taken from a book written on Petr Eben in honour of his seventieth birthday, *A Tribute to Petr Eben,* edited by Graham Melville-Mason and published by The Dvorak Society.)

Choir

Soprano
Catherine Kubash
Karen Nell
Casey Peden
Megan Hall
Jorgianne Talbot
Melissa Carter
Sonya Eagles
Gillian Brinston
Hevin Ton

Alto
Liana Bob
Shannon Kolotyluk
Ruth Broderse
Deanna C. Davis
Christine Duggan
Janice Marple
Lisa Eshpeter
Tammy Hoyle

Tenor
Jay Summach
C. D. Saint
Duncan Wambagu
David Sawatzy
Erin Waugh
Paul Radosh

Bass
Rob Zylstra
Michael Kurschat
Mark Cahoon
Joel Harder
Vaughn Roste
David Wilson

Orchestra

First violin
Andrew Wan
Kenneth Heise
Elly McHan

Second violin
Aaron Hryciw
Patricia Gareau
Monica Stabel

Trumpet
Alvin Lowrey
Leila Flowers

Continuo
Doug Millie, cello
Martin Kloppers, cello
Amanda Broda, bass
Stillman Matheson, portative organ

Acknowledgement

I would like to express my heartfelt gratitude to two superb educators, Dr Cairns and Dr Giesbrecht, for their dedication and inspiration. I would like to thank Alvin Lowrey for sharing his time and his glorious gift. I would also like to thank Joachim Segger for his technical support.

Upcoming Events

12 Tuesday, 7:30 pm
Distinguished Visitor
Shujaat Husain, world-renowned sitarist. *Welcoming the Master* (with Indian Music Ensemble). Studio 27, Fine Arts Building 2-7. Free admission. For more information, call 492-8211

12 Tuesday, 8:00 pm
Master of Music Recital
Brock Campbell, tuba. Free admission

13 Wednesday, 9:30-11:30
Saxophone Masterclass
with Visiting Artist **Jean-Michel Goury**
Studio 27, Fine Arts Building 2-7
Free admission

13 Wednesday, 10:00-12:00 pm
Flute Masterclass
with Visiting Artist **Sophie Davard**
Fine Arts Building 1-23. Free admission

13 Wednesday, 12:00 pm
Distinguished Visitor **Shujaat Husain, world-renowned sitarist**. Gayaki Ang singing on the sitar with Amelia Maciszewski and Regula Qureshi.
Studio 27, Fine Arts Building 2-7.
Free admission. For more information, call 492-8211

13 Wednesday, 4:00-6:00 PM Composers Forum
with Visiting Artists **François Rossé**
and **Etienne Rollin**
Fine Arts Building 2-15. Free admission

13 Wednesday, 5:00 pm
Distinguished Visitor **Shujaat Husain, world-renowned sitarist**. *Gharana and Improvisation*
with Tanya Kalmanovitch. (An Interactive Lecture-Demonstration : bring your instruments). Studio 27, Fine Arts Building 2-7. Free admission. For more information, call 492-8211

13 Wednesday, 8:00 pm
Quatuor Appolonaire Concert
with Visiting Artists
Jean-Michel Goury, saxophone
Sophie Davard, flute
Marie-Christine Josset, voice, piano Yves Josset piano
Bryan Hall, Room 410,
Alberta College Conservatory of Music

14 Thursday, 11:00 am
Distinguished Visitor **Shujaat Husain, world-renowned sitarist**. *How Ragas Go Global: A Challenge to Western Musical Hegemony?* (A Panel Discussion)
Studio 27, Fine Arts Building 2-7.
Free admission. For more information, call 492-8211

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Brock Campbell, tuba

Candidate for the Master of Music degree in Applied Music

assisted by

Roger Admiral, piano

Tuesday, February 12, 2002 at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Sonatina for Tuba and Piano, Op. 57 (1991) — Jan Koetsier (b. 1911)
- Allegro
- Tempo di minuetto
- Allegro moderato

Capriccio for Solo Tuba (1980) — Krzysztof Penderecki (b. 1933)

Sonata for Tuba and Piano (1976) — Bruce Broughton (b.1945)
- Allegro Moderato
- Andante Moderato
- Allegro Leggero

Intermission

Three Miniatures for Tuba and Piano (1990) — Anthony Plog (b. 1947)
- Allegro vivace
- Freely
- Allegro vivace

Concerto del Garda (1996) — Elizabeth Raum (b. 1954)
- Moderato grandioso
- Lento
- Allegretto con anima

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Campbell.

Mr Campbell is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Program Notes

JAN KOETSIER Sonatina for Tuba and Piano, Op. 57 (1991)
(b. Amsterdam, Holland, 14 August 1911)
Jan Koetsier studied at the Berlin College of Music and later returned to Amsterdam as a conductor. From there he went in 1950 to Munich, to the Bavarian Radio Symphony Orchestra, obtaining a full professorship at the College of Music there in 1966. Now a freelance composer, he lives in Upper Bavaria.

Sonatina for Tuba and Piano is one of two works for tuba by Koetsier, the other is his *Concertino for Tuba and String Orchestra*, Op. 77 (1978). The *Sonatina* is a lighter work in nature when compared to the *Concertino*. The *Sonatina* features a lyrical first movement, a light second movement in a Minuet style, and recitative like figures in the final movement. All three movements demonstrate rhythmic counterpoint and contrasting articulations between the tuba and piano.

KRZYSZTOF PENDERECKI Capriccio for Solo Tuba (1980)
(b. Debica, Poland, 23 November 1933)
Krzysztof Penderecki is one of the leading composers of Poland, a country very sophisticated in both the composition and performance of contemporary music. He was given violin and piano lessons at an early age and was admitted to the Krakow Conservatory at the age of 18. While studying music, at the same time he studied philosophy, art history, and literary history at the local university. From 1954 Penderecki studied composition at the Krakow State Academy of Music. In 1958 he finished his studies with a diploma and was appointed professor at the Musikhochschule.

Capriccio for Solo Tuba is one of many successful pieces for unaccompanied tuba, is a set of variations on the initial *polacca* theme, a *scherzo*. Written is an aggressive and relentless style, the energy is maintained throughout the piece. The *Capriccio* is a rather conservative piece for Penderecki; that is, it is not an avant-garde piece, nor does it feature any "new" techniques such as multiphonics (singing through the tuba while playing).

BRUCE BROUGHTON Sonata for Tuba and Piano (1976)
(b. Los Angeles, CA, USA, 8 March 1945)
Bruce Broughton is a governor of the Academy of Motion Picture Arts and Sciences. He teaches film composition at the University of Southern California and is a lecturer at the University of California-Los Angeles. His credits include *Honey I Blew Up the Kid, The Rescuers Down Under, Silverado* (the soundtrack of which was nominated for a Grammy), and *Young Sherlock Holmes*. He has won six Emmy awards for his work in television which includes the scores for *Dinosaurs, Tiny Toon Adventures,* and *How the West Was Won.*

His *Sonata for Tuba and Piano* was written for Tommy Johnson, as Los Angeles studio tubist. The first movement begins with an insistent motif in the accompaniment, which is eventually used as a background to the soloist's theme. The tuba avoids playing the accompanying figure - which is used as a unifying device throughout the movement - until the very end, when it is played almost as an afterthought. The second movement was inspired by a trombone piece the composer heard on a brass quintet recital, in which the accompaniment was a series of half-step progressions. The "Aria" title is not entirely serious, but the piece has to played as though it were. The final movement begins with a flurry of activity in the accompaniment, actually a compressed version of the bouncy theme which the tuba will soon play, and the two protagonists drive the piece relentlessly to the end.

ANTHONY PLOG Three Miniatures for Tuba and Piano (1990)
(b. Glendale, CA, USA, 13 November 1947)
Anthony Plog received his music degree from UCLA. Trumpet studies were first with his father (Clifton Plog) and later with Irving Bush, Thomas Stevens, and James Stamp. He has a successful international career as a soloist and has made many recordings. His compositional activities have grown substantially in recent years, and his works are played frequently throughout the world. In 1990 a CD was released which was dedicated to his works for brass (*Anthony Plog - Colors for Brass* with the Summit Brass and the St. Louis Brass Quintet) on Summit Records. Since September 1993 Anthony Plog is Professor of Music at the Musikhochschule in Freiburg, Germany.

Three Miniatures for Tuba and Piano was written for tubist Dan Perantoni. It is intended as a show piece for those characteristics which concert audiences don't normally associate with the tuba, such as virtuoso technical passages and Lyricism in the upper register. Of course, the piece is not simply an exhibition of instrumental capabilities; it is also an ensemble piece for tuba and piano, with both instruments weaving in and out of the musical texture. The first and third movements (both Allegro vivace) are aggressive in style, while the second movement (Freely) is calm and reflective.

ELIZABETH RAUM Concerto del Garda (1996)
(b. Berlin, NH, USA, 13 January 1945)
Elizabeth Raum is active both as an oboist and as a composer. She earned her Bachelor of Music in oboe performance from the Eastman School of Music in 1966 and her Master of Music in composition from the University of Regina in 1985. She currently plays principal oboe in the Regina Symphony Orchestra. She has written for some of the worlds finest artists including Canadian soprano, Tracy Dahl, Swedish trombone virtuoso, Christian Lindberg, American tuba icon, Roger Bobo, Canadian tubist, John Griffiths, New York Philharmonic principal hornist, Philip Myers, and her daughter, Canadian violinist, Erika Raum.

Concerto del Garda was written for Canadian tubist, John Griffiths, a long time friend of the composer. Elizabeth Raum had previously written the *Olmutz Concerto* for trombone which was premiered by trombonist, Christian Lindberg, in 1995. The themes for the *Olmutz Concerto* were derived from incipits of three trombone concertos, since lost, that Raum's husband, Richard, had found in Olomouc, Czechoslovaha. Basing her material on the 2-bar incipits, she created a 3-movement concerto written in the style of the Classical period. When Griffiths heard the *Olmutz Concerto*, he wanted something similar for the tuba - a solo concerto written in the formal and melodic style of an earlier era. He had recently been asked to give a recital at the 1997 International Tuba/Euphonium Conference (ITEC) in Riva del Garda, Italy, and he wanted to premiere a new work by Raum. The title is in honor of that beautiful Italian location.

Raum originally thought of the new work as a sonata for tuba and piano and accordingly wrote a part of equal interest for the piano, but Griffiths felt the three movement work should eventually be orchestrated and he insisted it be called a concerto. When the piece was performed in Italy, it caught the attention of internationally known tuba virtuoso, Roger Bobo. He also felt the work should be orchestrated and offered to premiere it himself for the 1998 ITEC in Minneapolis, Minnesota.

Visiting Artists

Quatuor Appollinaire
& Friends

Jean-Michel Goury, saxophones
Sophie Davard-Goury, flute
Marie-Christine Wlazlik, voice/piano
Yves Josset , piano
with
François Rossé piano
and
Etienne Rolin, saxophone/basset horn

Wednesday, February 13, 2002
at 8:00 pm

Bryan Hall, Room 410
Alberta College Conservatory of Alberta
10050 MacDonald Drive

Program

Department of Music
University of Alberta

Program

Ombres d'automne et de lune (2001) — Robert Lemay (b. 1960)
(baritone, alto and soprano saxophones, flûte, piccolo, celesta, piano, percussion)

Noces digitales (1992) — François Rossé (b. 1945)
(piano solo)

2 Poèmes d'A. Artaud (1995, revised 2002) — Etienne Rolin (b. 1952)
(flute in G and narrator

Sur l'épaule d'une ombre (2001) — Pasquale Jakubonski (b. 1961)
after a poem by A. Velter
(flute, alto saxophone, four hands)

Intermmission

"Free Improvisation" — François Rossé and Etienne Rolin

Three birdsongs (1998) — Etienne Rolin
(celesta, soprano saxophone, flute, piccolo, piano)

Silence for a disturbed bell (1995) — François Rossé
(baritone saxophone and piano)

Cinegraph's Duo (2002) — François Rossé and Etienne Rolin

Etienne Rolin, soprano saxophone and basset horn
François Rossé, piano

Jean-Michel Goury was born in Tonneins, France, and was taught by his father, Pierre Goury, who was also Secretary of the French National Association of Bands. He studied at the Conservatoire National de Musique de Bordeaux and received the Médaille d'Or in saxophone while studying with Jean-Marie Londeix. He also completed musical studies in musical analysis with François Rossé, wind-ensemble conducting with André Leclercq, and chamber music with Francis Vallone. He has won first prize in a number of national and international music competitions. Since receiving the Certificat d'Aptitude (France's highest teaching diploma in music) in 1982, Goury has taught in the French Conservatory system, including the Conservatoire National de Musique de Landes, the Conservatoire National de Musique de Landes, and now at one of France's most modern schools, the Conservatoire National de Musique de Boulogne-Billancourt in Paris. He has performed solo concerts with Orchestre des Jeunes (Bavière), Ensemble Orchestral International of Italy, Chamber Orchestra of Toulouse, Itineraire Ensemble, and participated at the World Saxophone Congresses in Nürenberg, Washington, Kawasaki and Pesaro.

The **Apollinaire Ensemble** is named after the French poet Guillaume Apollinaire, an experimental poet who was active at the turn of the last century. Apollinaire inspired the ensemble in its goal "to reveal and revive a repertoire still largely underestimated and deserving of new attention." Founded in 1994, the ensemble dedicates itself primarily to chamber music from the late 19th and early 20th centuries. It also commissions contemporary works for unusual instrumental combinations. Since 1996 the ensemble has performed concerts and master classes throughout the United States, Canada, Italy, Spain, and Israel. Its first CD recording was released in 2000.

Yves Josset was born in Tours and is currently Professor of Piano at the Conservatoire National de Musique de La Creuse. He studied with Nicole Affriat, Charles Lilamand and Jean-Claude Henriot, and received the first prize (gold medal in piano) from the Conservatories of Music in both Tours and Orléans. He has traveled widely, working and studying in masterclasses in Great Britain (Vlado Perlemuter), the United States (James Like), Canada (Ann Spilzberg) and the former USSR (Boris Bekhtierev). His recordings and concerts with the Goury-Josset ensembles have led him around the world. He has recorded two compact discs, *Sunthesis : Les Septs Iles* (QM6901, Paris) and *L'Ensemble International de Saxophones* (ACD0086, Tokyo), as piano soloist with the Bordeaux International Saxophone Ensemble in Tokyo in 1988.

Marie-Crhistine Wlazlik, pianist, was born in Guéret, south of Paris, and completed her piano studies at the Ecole Nationle de Musique de La Creuse. With two gold medals in formation musicale (music education) and piano, as a student of Nadine Normand and Josée Carlosema. She has done advanced study with Jean-Claude Henriot and Noel Lee on the interpretation of the music of Claude Debussy. Working frequently in chamber music and accompanying, she recently toured with The Chamber Choir of La Creuse under the direction of Stéphane Caillat. She holds the Diplôme d'Etat, a prestigious teaching award, and is currently Professor of Piano at the Ecole Nationale de Musique de La Creuse. Since 1994 she has worked with the Quatuor Apollinaire throughout Europe in performances of a wide variety of traditional and contemporary chamber music.

Flutist **Sophie Davard** performs as a soloist, chamber musician and free-lance artist in the city of Paris. She received the Diplôme d'Etat in 1994 from the French Minister of Culture and First Prize in Flute in 1995 from the Conservatoires Municipaux de Paris. She also holds first prize in flute and chamber music from the conservatories of Boulogne-Billancourt and Rennes. She has studied with C. Cantin (symphonic repertoire), Gladys Bouchet and P.A. Valade (Contemporary Music) and worked in masterclasses with P.Lukas-Graf, A. Adorjan (Casals Festival in Prades) and M. Larrieu. Since completing her studies Ms. Davard has taught at the Conservatoire Municipal de Musique « Maurice Ravel » in Ozoir-La Ferrière and at the Ecole Nationale de Musique de Tonneins. She began performing with the group Polyfolia in 1994 with Etienne Rolin, Jean-Michel Goury, and Yves Josset. The Quatuor Apollinaire evolved from her work with Polyfolia.

Born in Reichshoffen, Alsace, in 1945, **François Rossé** studied music at Strasbourg Conservatory (winning first prize for piano) and then in Paris Conservatoire National Supérieur de Musique, winning first prizes for harmony, counterpoint, fugue, analysis and composition (in Olivier Messiaen's class) with the unanimous congratulations of the jury, which consisted of Tristan Murail, Paul Mefano, Alain Weber, Ivo Malec and Gilbert Amy. Since then, as pianist and improviser, he has performed in duos with renown musicians such as Benat Achiari, Sylvain Kassap, Claude Barthélémy, and Gyötgy Kurtag.

From 1974 to 1985, François Rossé taught music analysis at the Conservatory of Bordeaux and won a second prize at the national "Musique et Informatique" competition, presided over by Iannis Xenakis. He has lectured at universities throughout the world, including France, Germany, and Russia. In 1996, his music catalogue amounted to almost 370 works in diverse genres: for soloists, chamber ensembles with or without electro-acoustics, large and medium-sized ensembles, concerti, symphonies, chorus, and spatializations.

François Rossé's music has won prestigious awards at numerous international competitions, including at the Berlin Hochschule der Künste for his work Cseallox for cello and saxophone, and at the Claude Arrieu National Prize of SACEM for the body of his work as a whole. Rossé has received state commissions for some twenty works. In addition, many of his works have been broadcast throughout the world, including France, Germany, Canada, USA, Japan, and Australia. About thirty of his works are available on compact disks. Several of his works have also been set for a required piece of national and international competitions, such as Le Frène égaré at Ancona and Mod'son 5 at Geneva.

Born in 1952 in Berkeley, California, **Etienne Rolin** pursued philosophy and music at the University of San Francisco from 1970 to 1974. Moving to France, he studied harmony and analysis with Nadia Boulanger and had master classes with Franco Donatoni. Ligeti, Messiaen and Xenakis are important influence on his work. Composer of over 700 works in all genres, Rolin is often invited to give master classes and workshops. He has been commissioned to write for ensembles such as L'ensemble 2E2M, Accroch'Note, Ensemble Inter-Contemporain, and ArsNova. His catalogue also includes many pedagogical works which bring new-music techniques to students in the French conservatory system. As a saxophonist in a jazz/contemporary language, Rolin

has performed and recorded on the saxophone as well as synthophone (midi-sax). Since 1985, he has been a professor of analysis at the Conservatoire de Bordeaux where he also directs an improvising atelier. In addition to his teaching and composing, Rolin is a founder of his own independent label, Erol Records, with which he has promoted new usic in 28 productions since 1985. In recent years, he has also been an editor of Questions de Tempéraments, a nusic journal published in Bordeaux, France.

Upccoming Events:

February
14 Thursday, 11:00 am
Distinguished Visitor **Shujaat Husain, world-renowned sitarist**.
How Ragas Go Global: A Challenge to Western Musical Hegemony?
(A Panel Discussion)
Studio 27, Fine Arts Building 2-7.
Free admission. For more information, call 492-8211

14 Thursday, 3:30 pm
Distinguished Visitor **Shujaat Husain, world-renowned sitarist**.
A Musical Look at the Guru System
Studio 27, Fine Arts Building 2-7.
Free admission. For more information, call 492-8211

15 Friday, 7:30 pm
Distinguished Visitor
Shujaat Husain, world-renowned sitarist with **Hemant Ekbote, tabla**.
Special Concert of Sitar and Voice.
Tickets are available at the door:
$15/adult, $12/student/senior
Co-sponsored by the Edmonton Raga-mala Music Society.

16 Saturday, 8:00 pm
Faculty Recital
Roger Admiral, piano
with **Janet Smith, soprano**
Program will include works by Gyorgy Kurtag, featuring *The Sayings of Peter Bornemisza.*

25 Monday, 12:00 pm
Noon-Hour Organ Recital
with guest **Gary Tong**, organ student
University of Calgary. Free admission

March
1 Friday, 8:00 pm
Master of Music Recital
Casey Peden, soprano
Program will include works by Bach, Purcell, Brahms and Poulenc
Free admission

2 Saturday, 6:00 pm
Lands of Song. **The University of Alberta Concert Choir Dinner Concert and Silent Auction**
Debra Cairns, Conductor
Inn on 7th, 10001 - 107 Street
For tickets and further information, contact a choir member or call 492-2384

2 Saturday, 8:00 pm
Visiting Artist Recital
Peter Miyamoto, piano
Program will feature works by Chopin
Co-sponsored by the Graduate Students' Association

3 Sunday, 8:00 pm
The University of Alberta Academy Strings Concert
Tanya Prochazka, Conductor
Program will include works by Vivaldi, Forsyth, Tchaikovsky and Cuban Composers

4 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
University of Alberta
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Saturday, February 16, 20:00 Convocation Hall

Programme:

6 Little Piano Pieces, op. 19 (1913) by Arnold Schoenberg (1874-1951)

8 Piano Pieces, op. 3 (1960) by György Kurtág (born 1926)
A Flower for Nuria (1997)
Szálkák, op. 6d (1978)

Három csikmegyei népdal (1907) by Béla Bartók (1881-1945)
Bagatelles, op. 6, nos. 1, 4 and 6 (1908)
Improvisations, op. 20, no. 1 (1920)
Out of Doors, nos. 1 and 3 (1926)

Intermission

Bornemisza Péter mondásai, op. 7 (1963-1968; rev. 1976) by György Kurtág
Vallomás; Bűn; Halál; Tavasz

Janet Smith, soprano / Roger Admiral, piano

Notes:

Trained at the University of Michigan, soprano Janet Smith has been a soloist with the Canadian Opera Company, the Elmer Iseler Singers, the Alberta Baroque Ensemble, the Hamiliton Philharmonic and the Richard Eaton Singers. She has sung premieres by R. Murray Schafer, Michael Colgrass, Bruce Mather and John Estacio. Currently she is a regular performer with Pro Coro Canada.

Roger Admiral studied piano at the University of Western Ontario and the University of Alberta, as well as studying Lied-duo performance at the Mozarteum in Salzburg. He works as a musician in Edmonton.

Péter Bornemisza (1535-1584) was a religious writer, poet and preacher. He set out to create Hungarian drama, poetry and fiction. Kurtág originally wanted his op. 7 to be a setting of Bornemisza's translation of Sophocles' *Electra*. Kurtág later turned to Bornemisza's *Ördögi kisirtetek (The Devil's Temptations)* and took excerpts from these writings. Influenced by the methods of early Baroque composers, Kurtág sets the text with his own style of word-painting (where the music is often a literal representation of the text.)

Acknowledgements: Ardelle Ries, Kalman Kovacs, Heinz Holliger and the University of Alberta Department of Music

I VALLOMÁS

Midőn az Negyedic reszhőz kezdettem volna: Tamazta ream [ISTEN] titkon valo ördögi kisirteteket, ...Azoc raytam leuen keszeritetem irnom az ördögnec soc fele kisirtetiről: De olly iszonyuc iutanac eszemben, hogy felue irnam, es siruan kérnem az Istent, bizna masra az fele irasokat.
De houa inkab igyekeztem le nyomnom, annyiual inkab nőtőn nőt es őregbedet raytam az soc kisirtet. Kic miat nem lőn mit tennem, hanem akaratom ellenis negy pironkodua, ki kelletec az vilag lattara boczatanom: Hogy azbol kinec szeme volna ugy nézne undoksagokat, mint egy Basiliscus az tűkőrbe.

II BŰN

1 [A BŰN] ... mint egy sűrő kőd, auagy setet főlhő, auagy kemeny kűfal, elfogya szeműnc elől az Istent,
2 ... az elme szabad allat, őtet sem lantzual sem kőtellel meg nem kőtőzheted, Hanem mindenkor éyel es nappal, mikor alszunc almunkban ... czac el forog.
3 [AZ ÖRDÖG] ... mostis orankent azon iar es forog, hogy tiszta merő siket, vak, es santa lennel, minden ionac es iduesseges dolognac hallasara.
4 ... igen szeret az ördögis, mert az henyeles vankossa ő neki.
5 SINFONIA
6 ... az ganeit es vndoc szart, mig nem mozgatod nem annyira bűdős, mihent meg mozditod, ottan az benne valo bűdősseg fel indul. Igy soc. ember mikor nem kisirgettetic, sokszor czendesz: De ha rea rohan ... az ördög izgatasa, ... fel indul.
7 SINFONIA
8 ... mint az soc Czic a kadba, auagy az Nyiuec a dőgbe mihent mozdittyac forgolodnac, vgy forog mi bennűnkis ezer vndoksag,
9 SINFONIA
10 Ez igec ollyac mint kemeny erős eles kapac, kickel be kapalta Janos az uakmerő gonoß es kemeny lelkű sziueket, hogy meg esmerne az ő belső meg győkerezett gonoszagokat,

III HALÁL

1 SINFONIA
2 ... a halál mint egy toôr à madarat, meg czap es el-lep tegedetis,
3 ... Virag az ember.
4 Az embernec halala ... igen iszonyu es rőttenetes dolog: Mert előszer soc betegseget, faydalmat, lelki es testi tőredelmet, soc bwt, banatot, haborut, es rőttegest az emberrê hozuan. vêgre az lelket az testtűl nagy reműleseckel, es iszonyusgockal, minden tagoknac es inaknac faydalmaual el szakaztya, az testet dőggè, bődőse, porrà, es hamua teszi:
5 Virag az ember.
6 Senki nincz olly tudatlan, ki nem tudna hogy neki valaha meg nem kellen halni. De megis midőn az halalhoz kőzel iőt, czauarog, busong, ordit iaygat. Mit sirsz nyaualyas? Mit rikoltsz? mindenec tartoznac ezzel, teis oda megy, az houa egyebec mennec, vgyan erre szűlettel volt.
7 Mikeppen az szep illat viragos, es szep gyűmőlcz termő kertbe, auagy az szep iratos es karpitas fris Palotaba, erős zauaros es kolczos ayton megyűnc be, azonkeppen az őrőc életreis, az halal által, mint egy vaskapu által megyűnc.
8 ... tiztesseguel igy temettyőc az mi attyamfiat, ha tiztesseges koporsoba be teszűc, az testet mezitelen el nem vettyűc,
Hanem be takarituan ingeben lepedeiőben, tiztessegesen kisirczűc el az sirhoz.
[és] alazatosan, szeretettel be takariuc az főldnec gyomraba...
9 ... mint az mezei viragoc, mint az arnyekoc, mint az buburec, mint az alom czac ollyac vagyunc,

IV TAVASZ

1 ... az (igaz) hit nem alom, hanem eleuen állat, ki az Istent meg ragadgya es hathatos, es mint az vilag vilagossagaual masnakis vilagosit... ... az sziwnec olly bizodalma, kiuel az bűnős az ő maga boczanattyat hiszi, ...
2 ... valamidőn [ez] napot, holdat, czillagot, es az eget lattyuc, higyűc hogy mind azoc mosolganac mi nekűnc, Neked mosolyognac ezec.
3 (Mert az hit) az sziwnec olly bizodalma, kiuel az bűnős az ő maga boczanattyat hiszi es el veßi ingyen (Christus által, az Istennec irgalmassaga szerint.) [KEGYELEMBŐL!]
4 ... ki kelletre lattyuc hogy az fac bimboznac, es ki fakadoznac, pasitoc, fűuec, viragoc wyulni kezdnec, őrőlunc tuduan hogy mayd Nar fog lenni, az nagy fagyos, deres hauas, vizes, haborgo Teeli idő vtan, Es elő iő az nagy szep melegitő meg ekesitő, zőldellitő, teremtő es eltető Nyari idő, kibe mindenec meg wyulnac, meg eleuenednec, soc allatoc, vadac, madarac, barmoc, Tyukoc, ludac, boriuc, baranyoc, soc szep kerti mezei, szőlői vetemenyec neuekednec, es wyonnan [ISMÉT] az meg ehezet, fazodot, szegenyec meg melegitetnec, eltettetnec, ...

Noon-Hour Organ Recital

with **guest**

Gary Tong, organ student

University of Calgary

Monday, February 25, 2002
at 12:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

2001-2002 Noon Hour Organ Recital
Monday at 12:00 noon
Convocation Hall, Arts Building
March 25, 2002

Doctor of Music Recital
Thursday, March 7, 2002 at 8:00 pm
Gayle Martin, organ

Program

Concerto in D Minor (after Vivaldi),
BWV 596 (c.1715) — Johann Sebastian.Bach (1685-1750)

From *Messe pour les Convents* (1690) — François Couperin (1668-1723)

1. Recit de Chromhorne
2. Tierce en Taille
3. Dialogue sur la Voix humaine
4. Dialogue sur les grands jeux; Dernier Couplet d'Agnus Dei

From *La Nativité* — Olivier Messiaen (1908-1993)

Les Bergers and Les Anges (1935)

"Weinen, Klagen, Sorgen , Zagen" (1863) — Franz Liszt (1811-1886)

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events:

March

1 Friday, 8:00 pm
Master of Music Recital
Casey Peden, soprano
Program will include works by Bach, Purcell, Brahms and Poulenc
Free admission

2 Saturday, 6:00 pm
Lands of Song. **The University of Alberta Concert Choir Dinner Concert and Silent Auction**
Debra Cairns, Conductor
Inn on 7th, 10001 - 107 Street
For tickets and further information, contact a choir member or call 492-2384

2 Saturday, 8:00 pm
Visiting Artist Recital
Peter Miyamoto, piano
Program will feature works by Chopin
Co-sponsored by the Graduate Students' Association

3 Sunday, 8:00 pm
The University of Alberta Academy Strings Concert
Tanya Prochazka, Conductor
Program will include works by Vivaldi, Forsyth, Tchaikovsky and Cuban Composers

4 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free admission

4 Monday, 6:00 pm
Piano Masterclass
with Visiting Artist **Peter Miyamoto**
Fine Arts Building 3-46. Free admission

4 Monday, 8: 00 pm
Grant MacEwan College and **University of Alberta Jazz Bands Concert. Raymond Baril and Tom Dust, Directors**. Salute to the Bands: A Tribute to the Great Swing Bands of the 1930s and 1940s.

7 Thursday, 8:00 pm
Doctor of Music Recital
Gayle Martin, organ. Free admission

8 Friday, 8:00 pm
Music at Convocation Hall
Jacques Després, piano
Claude Debussy *Children's Corner;* Malcolm Forsyth *Je répondrais;* Franz Liszt *Sonata in B Minor*
Admission: $7/student/senior, $12/adult

9 Saturday, 8:00 pm
A Celebration of Traditional West African Music and Dance
featuring Distinguished Visitor
Frederick Kwasi Dunyo, Master Drummer/Dancer/Choreographer,
with **The University of Alberta West African Music Ensemble**
Michael Frishkopf, Director

12 Tuesday, 8:00 pm
Visiting Artists
Trio Fibonacci
Julie-Anne Derome, violon
Gabriel Prynn, violoncello
André Ristic, piano
Featuring Twentieth Century and recent works for piano trio

13 Wednesday, 8:00 pm
Master of Music
You Ree Rho, soprano. Free admission

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Convocation Hall, Arts Building, University of Alberta
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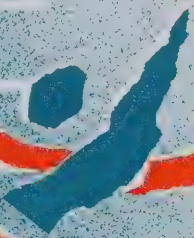
University of Alberta
Department of Music

Concert Band

William Street, Director

Friday, March 1, 2002 at 7:30 pm
Beulah Alliance Church
17504 98a Avenue



Program

Gavorkna Fanfare	Jack Stamp (b. 1954)
Praetorius Suite, Dances from Terpsichore (1612) 1. Courante 2. Spagnoletta 4. Volte	Jan Bach (b. 1937)
Amazing Grace for concert band (1940)	Frank Ticheli (b. 1958)
Three Dances from Henry VIII (c. 1902) Morris Dance Shepherd's Dance Torch Dance	Edward German (1862-1936)
With Quiet Courage (1995)	Larry Daehn (b.1937)
Illyrian Dances (1986) 1. Rondeau 2. Aubade 3. Gigue	Guy Woolfenden (b. 1937)
American Overture (1955)	Joseph Willcox Jenkins (b. 1928)

2001-2002 University of Alberta Concert Band
William Street, Director

Oboe I
Kristen Bérubé
Sherri Cohen

Oboe II
Scott MacDormand
Becky Smith

Piccolo
Alexis Warren

Flute I
Priscilla Chan
Arwen Fleming
Susan M^cLellan
Morgan Lavigne
Sarah Carter

Flute II
Emily Henkemans
Sara Glassman
Jennifer Rae
Melissa Malden
Jennifer Brower
Wendy Mathewson

Clarinet I
Patrick Huang
Brittany Weber

Clarinet II
Philip Stein
Jade Tynan
Erin Ford

Clarinet III
Massa Abe
Karly Hays
Suzie Iskiw
Sean Kay

Bass Clarinet
Lyndsey Cohen

Alto Saxophone I
Jessica Dyck

Alto Saxophone II
Dan Davis

Tenor Saxophone
Sean Haughian

Baritone Saxophone
Kendall Young

Horn I
Brenda Vanneste

Horn II
Jen Reimer
Frank Dunnigan

Horn III
Nicola Peffers

Horn IV
Melissa King

Cornet I
Laurel Ralston
Norman Stein
Kyle Townend

Cornet II
Ben Comer
Nolan Bard
Wyn Humphries

Cornet III
Katrina Jones
Zach Yuzwa
Marc Turcotte
Jason Stronciski

Trombone I
Megan Karius
Lindsay Snook

Trombone II
John Benzies
Eric Coulthard
Andrew Marks

Trombone III
Banning Symington
Paul Moffatt
Ryan Kerner
John Fielding

Euphonium
Joanna Henshaw
Radelle Blum

Tuba
Emily Appleby
Erik Jacobs

Percussion
Jamie Burns
Angela Cheng
Allison Kwan
Melissa Ma
Steven Peters

Piano
Allison Kwan

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Michael Frishkopf, Director

12 Tuesday, 8:00 pm
Trio Fibonacci
Julie-Anne Derome, violon
Gabriel Prynn, violoncello
André Ristic, piano
Featuring Twentieth Century and recent works for piano trio

department of Music

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Visiting Artist

Peter Miyamoto, piano

Co-sponsored by the University of Alberta Graduate Students' Association and the Department of Music

Saturday, March 2, 2002 at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

featuring works

by

Frédéric Chopin
(1810-1849)

Mazurka in C-Sharp Minor, Op. 50, No. 3 (1842)

Etude in G-Sharp Minor, Op. 25, No. 6 (1835-7)

Ballade in G Minor, Op. 23 (1835)

Nocturne in E-Flat Major, Op. 55 No.2 (1842-4)

Scherzo in C-Sharp Minor, Op. 39 (1839)

Ballade in F Minor, Op. 52 (1842-3)

Intermission

Sonata in B Minor, Op. 58 (1844)
- Allegro maestoso
- Scherzo: Molto vivace
- Largo
- Finale: Presto, non tanto - Agitato

Peter Miyamoto holds degrees from the Curtis institute of Music (BM), Yale University (MM and AD), Michigan State University (DMA) and the Royal Academy of Music (AD) in London. His teachers have included Maria Curcio-Diamand, Leon Fleisher, Claude Frank, Peter Frankl, Marek Jablonski, Aube Tzerko, and Ralph Votapek. He captured top prizes in numerous competitions including Irving S. Gilmore Artist Award, the American Pianist Association National Fellowhip Competition, the D'Angelo International Competition, the National Chopin Competition, the San Francisco Symphony Competition and the Los Angeles Philharmonic Competition.

Peter Miyamoto has already enjoyed a brilliant international career, performing to great acclaim in recital and as a soloist in Canada, England, France, Germany, Italy, Poland, Russia, Switzerland, China, Japan and in the United States. He has performed with such orchestras as the Florida Philharmonic, the Indianapolis Chamber Orchestra, the Knoxville Symphony Orchestra, the Boise Philharmonic, the Rochester Symphony Orchestra, and the Chautauqua Symphony among many others, appearing with such conductors as Stanislaw Skrowaczewski, Lawrence Leighton-Smith, William Henry Curry, James Ogle, and Kirk Trevor.

Peter Miyamoto has given lectures and masterclasses through the Irving S. Gilmore Keyboard Festival, the American Pianists' Association, and Young Audiences of America, and has given masterclasses at major schools such as Oberlin Conservatory, the University of Washington, and the University of Missouri (Columbia and Springfield), among many others. Just last year, he was invited to teach at the Xi'an and Guangzhou Conservatories in Mainland China. This March, Peter Miyamoto is one of the judges for the 2002 Bronislaw Kaper Los Angeles Philharmonic Competition.

As collaborative and chamber musician, he continues to perform with musicians around the world. He is a former member of both the August and Beaumont Trios. He was also a founding member of the Quadrivium Players in Richmond, Virginia, a group dedicated to building a new generation of classical music lovers through innovative programs linking classical music with other forms such as literature, painting, sculpture, and philosophy.

Peter Miyamoto served on faculty at Michigan State University (2000-01), and is currently a Professor of Piano at the California Institute of the Arts in Valencia, California. His CD of the Chopin Ballades and Fantasies has just been released by the Blue-Griffin Label (www.blue-griffin.com).

Upccoming Events:

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Julie-Anne Derome, violon
Gabriel Prynn, violoncello
André Ristic, piano
Featuring Twentieth Century and recent works for piano trio

13 Wednesday, 8:00 pm
Master of Music
You Ree Rho , soprano
Free admission

15 Friday, 8:00 pm
Music at Convocation Hall
Ménage à Trio
Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello
Ludwig van Beethoven *Piano Trio in G, Op 1 No 2, Piano Trio in E flat, Op 70 No 2, Piano Trio in B flat, Op 97 (The Archduke)*
Admission: $7/student/senior, $12/adult

16 Saturday, 6:00 pm
The University of Alberta Madrigal Singers Annual Dinner Concert and Silent Auction
Ardelle Ries, Conductor
Hotel MacDonald. For tickets and further information, please call 492-5306

17 Sunday, 8:00 pm
Master of Music Recital
Heather Davis, Conductor
Wind Band Conducting
Free admission

18 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free admission

department of Music

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Department of Music
University of Alberta

Academy Strings

Tanya Prochazka, Conductor
Jim Walsh, Guest Conductor

Sunday, March 3, 2002 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

From the *Four Seasons* — Antonio Vivaldi (1678-1741)

Concerto for Violin and String Orchestra, Op 8, No.4
"Winter"

Allegro con molto
Largo
Allegro

Soloist: **Alycia Au, violin**

Rhapsody for 14 Strings (1982) — Malcolm Forsyth (b. 1936)

Commissioned by the Canadian Music Centre for Stephen and Sue Jane Bryant

1. Lento, pensato
2. Allegretto giusto
3. Lento, come prima
4. Allegretto, leggero

Just over fourteen minutes in duration, the work is in one uninterrupted movement clearly divided into four distinct inner sections: slow and sombre; fast yet dark and cascading; slow "with utmost mellowness"; and fast, driving and restless. Canadian composer Forsyth enjoys a distinguished international career as a much performed writer of more that one hundred works. He was named "Canadian Composer of the Year" by the Canadian Music Council in 1989, and has received many other awards, including three JUNOS for" Best Classical Composition".Forsyth arrived in Canada from his native South Africa in 1968. He took up his post as Professor at the University of Alberta in Edmonton that same year, and is now Composer-in Residence there. All of his music is administered by the Italian publishing house Casa Ricordi, Milan

"Pueblo Nuevo" — Israel (Cachao) López (b. 1918)

Cachao is a legend in Cuban music. Born in Cuba in 1918, he grew up in an extended family that produced 35 bass players When Cachao was growing up, danzon was one of the most popular styles of Cuban music; it is a fairly polite, primarily instrumental dance music performed by a chamber/military-style ensemble with a strong European presence. Gradually, as the orchestra was enlarged with violins and flutes and an expanded rhythm section, the music was restructured and re-syncopated to reflect Cuba's

strong African influence. In the late '30s, Cachao turned up the heat a bit more and helped shape mambo; 20 years after that he introduced jazz-style jams into Cuba's highly structured forms, which came to be called descarga....

Soloists: **Aaron Au, viola**
Mathew Stepney, double bass

"El Manicero" — Moises Simons (b. 1889)
arranged for string orchestra by Aaron Gervais

Moises Simons was born in Havana on August 24, 1889. He was a bandleader and pianist as well as the composer of the famous "El Manicero" ("The Peanut Vendor"). Simons composed "El Manicero" late one night in 1928 on a napkin while in a Havana tavern, having been inspired by a passing peanut vendor who was singing a pregón (jingle) to sell his cucuruchos de maní (paper cones filled with peanuts)....

Londonderry Air — arr. Chrissie-Jane Cronjé

Jim Walsh, guest conductor

Intermission

From the *Four Seasons* — Antonio Vivaldi
Concerto for Violin and String Orchestra, Op. 8, No. 1 "Spring"

1. Allegro — Soloist: **Sabrina Steed,** violin
2. Largo e pianissimo sempre — Soloist: **Aaron Au, violin**
3. Danza Pastorale Allegro — Soloist: **Melissa Hemsworth, violin**

Souvenir de Florence for String Sextet, Op. 70 (1890) — Peter Ilyich Tchaikovsky (1840-1893)
(arranged for string orchestra by Lucas Drew)

1. Allegro con spirito
2. Adagio cantabile e con moto
3. Allegretto moderato
4. Allegro vivace

The University of Alberta Academy Strings, 2001-2002
Tanya Prochazka, Conductor

Violin
Shauna Anderson
Alycia Au*
Luc Barton
Hannah Cheung
Suin Choi
Kristin Dahle
Derek Gafijczuk
Lois Harder
Kenneth Heise
Mellisa Hemsworth
Aaron Hryciw
Cynthia Johnston
Mary Kagawa
Robin Leicht
Bohdahnika Lynn
Elly McHan
Amelia Pask
Grant Sigurdson
Sabrina Steed
Andrew Wan*
Scott Zubot

Viola
Aaron Au+
Luc Barton
Emma Hooper
Andrea Pollock
Tish Prouse
Jeremy Tusz
Nathaniel Wong

Cello
Julie Amundsen
Cris Derksen
David Eggert
Simo Eng
Martin Kloppers
Doug Millie
Mark Moran
Olivia Walsh
Hannah Wensel

Bass
Jordan Beatty
Lisa Bennett
Amanda Broda
Mathew Stepney

Harpsichord
Sabrina Steed

*concertmasters - rotating
+Faculty

University of Alberta
Department of Music

Music At Noon
Convocation Hall Student Recital Series

Monday, March 4, 2002 at 12:10 pm

Fuzzy Bird Sonata (1991) — Takashi Yoshimatsu (1953)
1. Run, bird
2. Sing, bird
3. Fly, bird

Sarah Wolkowski, saxophone
Roger Admiral, piano

Scherzo No. 1 in B Minor, Op. 20 (1835) — Frederic Chopin (1810-1849)

Lisa Bing, piano

Convocation Hall

Arts Building, University of Alberta

JAZZ BAND

Salute To The Bands 2002

Grant MacEwan College
and
University of Alberta
Jazz Bands
Raymond Baril and
Tom Dust, Directors

Monday, March 4, 2002
at 8:00 pm

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Overture
Salute To The Bands — Arr. Walt Stuart

Larry Clinton and His Orchestra
Taking A Chance On Love (1940) — John Latouche, Ted Fetter, Vernon Duke
Arr. Jack Mason

Vocalist: **Bea Wain**

Jan Savitt and the Top Hatters
720 In The Books (1940) — Jan Savitt, Johnny Watson
Arr. Jack Mason

Glenn Miller and His Army Airforce Dance Band
St. Louis Blues March (1944) — W.C. Handy
Arr. Jerry Gray

Harry James and His Music Makers
I'm Beginning To See The Light (1944) — Don George, Johnny Hodges, Duke Ellington, Harry James
Arr. Mark Taylor

Vocalist: **Kitty Kallen**

Les Brown and His Band of Renown
I've Got My Love To Keep Me Warm (1949) — Irving Berlin
Arr. Skippy Martin

Harry James and His Music Makers
You Made Me Love You (1941) — James V. Monaco
Arr. Jeff Hest

Tommy Dorsey's Clambake Seven
You Must Have Been A Beautiful Baby (1938) — Johnny Mercer, Harry Warren
Transcr. Tom Dust

Vocalist: **Edythe Wright**

Benny Goodman and His Orchestra
Don't Be That Way (1938) — Benny Goodman, Edgar Sampson
Arr. Jeff Hest

Stan Kenton and His Orchestra
Eager Beaver (1942) — Stan Kenton
Arr. Will Hudson

Intermission Riff (1946) — Ray Wetzel

Intermission

Overture - A Salute To Glenn Miller II — Arr. Jeff Hest

Duke Ellington and His Famous Orchestra

Pyramid (1938) — Duke Ellington, Irving Gordon, Juan Tizol, Irving Mills
Transcr. David Berger

I Got It Bad [And That Ain't Good] (1949) — Duke Ellington, Paul Webster
Arr. Dave Wolpe

Vocalist: **Ivie Anderson**

Cottontail (1940) — Duke Ellington
Transcr. David Berger and Brent Wallarab

Woody Herman and His Herd

The Good Earth (1944) — Neal Hefti
Arr. Joe Bishop

Early Autumn (1948) — Ralph Burns, Woody Herman

Jimmie Lunceford and the Harlem Express

For Dancers Only (1937) — Sy Oliver
Arr. Glenn Osser

Paul Whiteman and His Orchestra

Trav'lin' Light (1942) — Johnny Mercer, Jimmy Mundy, Trummy Young
Arr. David Berger

Vocalist: **Lady Day**

Bob Crosby and His Orchestra

South Rampart Street Parade (1937) — Ray Bauduc, Bob Haggart
Arr. Bob Haggart

Count Basie and His Orchestra

Every Tub (1938) — Count Basie, Eddy Durham
Arr. Buck Clayton

Finale

Benny Goodman and His Orchestra

Sing Sing Sing (1937) — Louis Prima

Grant MacEwan College and University of Alberta Jazz Bands, 2001-2002
Ray Baril and Tom Dust, Directors

Jazz Band I

Alto Saxophone
Adam Eccles (UA)
Joshua Capri (GMC)

Tenor Saxophone
Eric Goluszka (UA)
Laura Craig (GMC)

Baritone Saxophone
Jessica Dyck (UA)

Trumpet
Aaron Keyes (UA)
Jeff Bryant (UA)
Jeremy Maitland (UA)
Sheena Hyndman (UA)
Jenn Smith (GMC)

Trombone
Alden Lowrey (UA)
Joanna Henshaw (UA)
Marty Majorowicz (UA)

Bass Trombone
Ted Huck (UA)

Piano
Paul Richey (GMC)

Guitar
Kelvin Krenbrenk (GMC)

Bass
Matt Roberts (GMC)

Drums
Ted Crawford (GMC)

Vocalist
Christina Franck (GMC)

Jazz Band II

Alto Saxophone
Blair Grove (GMC)
Suzanne Picard (UA)

Tenor Saxophone
Anthony Jestin (GMC)
Denise Ubbing (GMC)

Baritone Saxophone
Dan Davis (UA)

Trumpet
Ryan Findlay (UA)
Heidi Schwonik (UA)
Nancy McBride (UA)
Caleb Nelson (UA)
Ian Trace (UA)

Trombone
John Fielding (UA)
Heather Saumer (GMC)
Nathan Connolly (GMC)

Bass Trombone
Curtis Farley (UA)

Piano
Daniella Rubeling (UA)

Guitar
John Lovall (GMC)

Bass
Matthew Stepney (UA)

Drums
Blair Fix (GMC)

Vocalist
Colleen Brown (GMC)

Narrators: Bob Gilligan, William Street
Sound Engineer: Russ Baker
Programs: Beth Lim
Narrators' Script by Tom Dust

Lecture-Recital

Gayle h Martin, organ

Candidate for the Doctor of Music degree
in Applied Music

Thursday, March 7, 2002 at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Lecture

Rio Abajo Rio (1999) — Pamela Decker (b.1955)
I. Boliviana
II. Diferencias
III. Fantasia

Lecture

Flores del Desierto (1998) — Pamela Decker
I. Albarda
II. Espuelita
III. Saiya

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Martin.

Ms Martin is a recipient of a Beryl Barns Memorial Award (Graduate) and a PhD Recruitment Scholarship.

Upcoming Events:

March
8 Friday, 8:00 pm
Music at Convocation Hall
Jacques Després, piano
Claude Debussy *Children's Corner;* Malcolm Forsyth *Je répondrais;* Franz Liszt *Sonata in B Minor*
Admission: $7/student/senior, $12/adult

9 Saturday, 8:00 pm
A Celebration of Traditional West African Music and Dance
featuring Distinguished Visitor **Frederick Kwasi Dunyo, Master Drummer/Dancer/Choreographer,** with **The University of Alberta West African Music Ensemble**
Michael Frishkopf, Director

12 Tuesday, 8:00 pm
Trio Fibonacci
Julie-Anne Derome, violon
Gabriel Prynn, violoncello
André Ristic, piano
Featuring Twentieth Century and recent works for piano trio

13 Wednesday, 8:00 pm
Master of Music
You Ree Rho, soprano.
Free admission

15 Friday, 8:00 pm
Music at Convocation Hall
Ménage à Trio
Stéphane Lemelin, piano;
Martin Riseley, violin; Tanya Prochazka, cello. Ludwig van Beethoven *Piano Trio in G, Op 1 No 2, Piano Trio in E flat, Op 70 No 2, Piano Trio in B flat, Op 97 (The Archduke)*
Admission: $7/student/senior, $12/adult

16 Saturday, 6:00 pm
The University of Alberta Madrigal Singers Annual Dinner Concert and Silent Auction
Ardelle Ries, Conductor
Hotel MacDonald. For tickets and further information, please call 492-5306

17 Sunday, 8:00 pm
Master of Music Recital
Heather Davis, Conductor
Wind Band Conducting . Free admission

18 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music. Free admission

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Master of Music Recital
Sarah Wolkowski, saxophone
Free admission

department of Music

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Convocation Hall, Arts Building
University of Alberta
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Visiting Artists

TRIO FIBONACCI

Julie-Anne Derome, violin
Gabriel Prynn, cello
André Ristic, piano

Tuesday, March 12, 2002 at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Necessary and more detailed thinking for violin, cello and piano (2000) — Michael Finnissy

Duo solista for violin and piano (2000) — Hope Lee

Ribbon for violin, cello and piano (2001) — Linda Catlin Smith

Progones for cello and tape (2001) *world premiere — Sergio Barroso

Intermission

Art for violin and piano (1998) — Gordon Fitzell

Présence, ballet blanc in five scenes for violin, cello and piano (1961) — Bernd Alois Zimmermann

TRIO FIBONACCI
Julie-Anne Derome, violin
Gabriel Prynn, cello
André Ristic, piano

The Trio Fibonacci, formed in the Spring of 1998, distinguishes itself by its inspired and virtuosi interpretations of contemporary repertoire of which it is one of the only exponents in the Piano Trio medium.

The group takes its name from the celebrated thirteenth century mathematician whose theories and discoveries so much influenced compositional techniques. The Trio Fibonacci makes solos and duos - in various combinations - an integral part of their performances.

From the outset the trio has gained a significant reputation internationally, notably with a tour of England in April 1999 which included performances of the Piano Trio by Jonathan Harvey (played in the presence of the composer for his sixtieth birthday) as well as the première of the definitive version of Independence Quadrilles by Michael Finnissy. In August 2000 the trio gave a high profile tour of Argentina and Brazil which involved seven recitals, two performances for television, and a CD recording for an anthology of composers from Rio de Janeiro. In November 2000 the trio made its second major tour in the UK, which included a performance of trios by Wolfgang Rihm, York Höller and Jonathan Harvey at the prestigious Huddersfield Contemporary Music Festival, in the presence of the composers.

Since October 1999 the Trio Fibonacci is in residence at Christ Church Cathedral, Montreal.

The Trio Fibonacci performed in the West of Canada in February 2001 and in Gent and Amsterdam in June 2001. In October 2001 the group gave concerts and masterclasses in Paris, Oxford, London and Berlin, and returned to Brazil and Argentina in November/December 2002 to perform and give workshops. Future engagements include a debut at New York's Merkin Hall in February 2002, and a tour of China and Japan in June 2002.

In April 2001 the Trio Fibonacci made its first commercial CD. Devoted to the unrecorded chamber music of Jonathan Harvey the disc was recorded by Atma Records of Montreal with the composer in attendance. The CD will be distributed internationally by Harmonia Mundi and was launched at Canada House in London on October 18th 2001.

"The Trio Fibonacci would like to thank the Canada Council for the Arts for supporting this Canadian tour, their 2001/2002 season and for the loan of the Rocca violin to Julie-Anne Derome"

Upcoming Events

March

15 Friday, 8:00 pm
Music at Convocation Hall
Ménage à Trio
Stéphane Lemelin, piano; Martin Riseley, violin; Tanya Prochazka, cello. Ludwig van Beethoven *Piano Trio in G, Op 1 No 2, Piano Trio in E flat, Op 70 No 2, Piano Trio in B flat, Op 97 (The Archduke)*
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Master of Music Recital
Heather Davis, Conductor
Wind Band Conducting
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Sarah Wolkowski, saxophone
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Karen Nell, soprano
Free admission

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Double Bass Masterclass
with Visiting Artist **Joel Quarrington**
Admission at the door: $15

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The University of Alberta Symphonic Wind Ensemble
Fordyce Pier, Director

28 Thursday, 8:00 pm
Faculty and Friends
Joel Quarrington, double bass
Janet Scott Hoyt, piano
Program will include works by *Caix d'Hervelois, Korngold, Shostakovitch, Brahms and Bottesini.*
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April

5 Friday, 8:00 pm
Music at Convocation Hall
William Street, saxophone
Roger Admiral, piano
with ***The Edmonton Saxophone Quartet:*** **William H Street, soprano saxophone; Charles Stolte, alto saxophone; Kristofer Covlin, tenor saxophone; Jeff Anderson, baritone saxophone**. Program will include works by *Piet Swerts, Shih-Hui Chen, Patrick Cardy, William Albright, Henri Pousseur, Klaus de Vries, and Gavin Bryars.*
Admission: $7/student/senior, $12/adult

department of Music

Unless otherwise indicated
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Convocation Hall, Arts Building
University of Alberta
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In Recital

You-ree Rho, soprano

Candidate for the Master of Music degree

assisted by

Sylvia Shadick-Taylor, piano

Wednesday, March 13, 2002 at 8:00 pm

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

From *Giulio Cesare* (1723)	
V'adoro, pupille	George Frideric Händel
Z'Piangerò	(1685-1759)
L'invitation au Voyage	Henri Duparc
Extase	(1848-1933)
Testament	
Chanson triste	
Heimliche Aufforderung	Richard Strauss
Allerseelen	(1864-1949)
Cäcilie	
Zueignung	
From *Die Fledermaus* (1874)	Johann Strauss
Mein Herr Marquis	(1825-1899)

Intermission

From *Carmen* (1873-4)	Georges Bizet
Je dis que rien ne m' épouvante	(1838-1875)
From *Samson* (1741)	George Frideric Händel
Let the Bright Seraphim	(1685-1759)
My True Love Hath My Heart	Charles Hubert H. Parry
Good Night	(1848-1919)
Willow, Willow, Willow	
My Heart Is Like a Singing Bird	
From *Ernani* (1843-4)	Giuseppe Verdi
Ernani, involami	(1813-1901)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Rho.

Ms Rho is a recipient of a Beryl Barns Memorial Award (Graduate) and an Edmonton Opera Guild (Memory of Dorothy Smith).

Acknowledgement
My heartfelt thanks to my voice instructor
Dr Alan Ord for his patience and guidance.

Translation

V'adoro, Pupille (I Adore You)
Libretto: Nicola Haym/Translation: Brian Trowell
O eyes, I adore you, Darts of love;
Your radiance comforts my breast.
'be merciful', pleads my sad heart
Which will always call you its beloved treasure.

Piangeró la sorte mia
(I Will Lament My Lot)
Libretto: Nicola Haym / Translation: Lionel Salter
Can I thus in a single day lose all my power and splendour?
Ah, grievous fate!
Caesar, my divinity, is perhaps dead;
Cornelia and Sextus have been unarmed and give me no help.
O God! No hope is left in my life.

I will lament my lot, So harsh and cruel,
As long as I have breath in my body.
But when I am dead my ghost
Will haunt the tyrant on all sides
By night and day.

L'invitation au Voyage (Invitation to the Voyage)
Poem: Charles Baudelaire/Translation: Edith Braun
My child, my sister,
Think how sweet it would be
To go down there, to live together,
To live free from care,
To live and to die
In that land that resembles you!
The moist suns
Of these misty skies,
To my mind, have the charm,
So mysterious,
Of your treacherous eyes,
Sparkling through their tears.
There, everything id order and beauty,
Luxury, calm and pleasure!
See on these canals
The sleeping boats
That capriciously like to roam;
'Tis to satisfy
your slightest wish
they have come from the ends of the world.
The setting suns
Again the clothe the fields,
The canals, the whole town,
With hyacinth and gold;
The world falls asleep
In a warm light!
There, everything id order and beauty,
Luxury, calm and pleasure!

Extase (Ecstasy)
Poem: Jean Lahor/Translation: Edith Braun
On a pale lily my heart is asleep
In a slumber sweet like death…
Exquisite death, death perfumed
By the breath of my beloved…
On your pale bosom my heart is asleep
In a slumber sweet like death…

Testament (Testament)
Poem: Armand Silvestre//Translation: Edith Braun
So that the wind carries them to you
On the black wings of remorse,
I shall write on a dead leaf,
The torments of my dead heart.
All my strength has been sapped
In the bright sunlight of your beauty.
And, like unto the withered leaf
Nothing of life is left in me;
Your eyes have seared my soul,
Like suns without mercy!
A leaf which the whirlwind claims,
The storm will sweep me away too…
But before then, so that it carries them to you
On the black wings of remorse,
I shall write on a dead leaf,
The torments of my dead heart!

Chanson Triste (Melancholy Song)
Poem: Jean Lahor /Translation: Edith Braun
In your heart there sleeps a moonlight,
A soft moonlight of summer.
And to escape this troublesome life
I shall drown myself in your light.
I shall forget the past sorrows, my love,
When you cradle my sad heart and my thoughts

In the loving stillness of your arms!
You will let my wounded head,
Oh! Sometimes rest on your knees,
And you will recite a ballad
That will seem to speak of us,
And in your eyes filled with sadness,
In your eyes then I shall drink
So many kisses and tender caresses
That perhaps I shall recover.

Heimliche Aufforderung (The Lover's Pledge)
Poem: John Henry Mackay /Translation: John Bernhoff
Up, lift now the sparkling gold cup
to the lip, and drink!
And leave not a drop in the goblet
fill'd full to the brink.
And as thou dost pledge me,
Let thine eyesrest on me,
Then I will respond to thy smile and gaze
All silent on thee.
Then let thy eyes bright wander
Around o'er the comrades gay and merry
O do not despise them, love: Nay!
Lift up the sparkling gold goblet and join the sway
Let them rejoice and be happy this festive day.
But, when thou hast drunk and eaten, no longer stay:
Rise and turn thine eyes
from the drinkers and hasten away!
And wending thy steps to the garden,
Where blush the roses fair,
Come the sheltering arbour!
I will meet thee there,
And soft on thy bosom resting
Let me adore thy beauty,
Drink thy kisses
As oft before
I will twine around thy fair forehead the roses white
O, come, thou wondrous blissbestowing,
Longed for night!

Allerseelen (All Souls' Day)
Poem: Hermann von Gilm/Translation: John Bernhoff
Place at my side the purple glowing heather,
The year's last roses,
Ere they fade away,
And let us sit and whisper love, together,
As once in May.
Give me thy hand and let me press it fondly,
Nor heed lest others see nor what they say.
And gaze on me, love,
As thou wert wont to fondly,
In life's sweet May.
While every grave's aglow with autumn's roses,
Come to me, sweet, on this appointed day,
And as thy head upon my breast reposes,
We will dream of May.

Cäcilie (Cecily)
Poem: Heinrich Hart/Translation: John Bernhoff
If you but knew, sweet,
What 'tis to dream of fond, burning kisses,
Of wond'ring and resting with the beloved one;
Gazing fondly caressing and chatting
Could I but tell you, your heart would assent.
If you but knew, sweet,
The anguish of waking through nights long
And lonely and rocked by the storm
When none is near to soothe and comfort
The strife weary spirit,
Could I but tell you, you'd come, sweet, to me.
If you but knew, sweet,
What living is, in the creative breath of God,
Lord and Maker to hover,
Up borne on dovelike pinion
To regions of light,
If you but knew it
Could I but tell you, you'd dwell sweet, with me.

Zueignung (Devotion)
Poem: Hermann von Gilm/Translation: Waldo Lyman
and Kathleen Maunsbach
Ah, you know it, dear soul,
That, far from you, I languish,
Love causes hearts to ache,
To you my thanks!
Once, drinking to freedom,
I raised the amethyst cup,
And you blessed the drink,
To you my thanks!
You exorcised the evil spirits in it,
So that I as never before,
Cleansed and freed,
Sank upon your breast,
To you my thanks!

Mein Herr Marquis (My Dear Marquis)
Libretto: Carl Haffner and Richard Genee/Translation: Ruth and Thomas Martin
My dear Marquis, it seems to me
You should employ more tact!
If I may advise, better use your eyes,
And think before you act!
This hand is too fine and too sweet, ah,
This ankle too slim and petite, ah,
The fashions I wearing, The language and the bearing,
Such polish and finesse
No chamber maids possess!
You must admit it, come what may,
That was an awful thing to say.

What a funny, ha, ha, ha, situation, ha, ha, ha,
So excuse me, ha, ha, ha, situation, ha, ha, ha, ha, ha, ha,
So funny a Marquis is he!

Just look at me and you will see
That nature did her best.
If think my face is my only grace,
Then please observe the rest!
Just take one more look and observe, ah,
The exquisite line and the curve, ah,
My charming conversation displays imagination.
No chambermaid would be as great a hit as me.
I proved my point sufficiently,
You owe me an apology.

What a funny, ha, ha, ha, situation, ha, ha, ha,
So excuse me, ha, ha, ha, situation, ha, ha, ha, ha, ha, ha, Ah!

Je dis que rien ne m' épouvante
(I Thought I Could Master My Terror)
Libretto: L. Halevy and H. Meilhac/Translation: Ruth and Thomas Martin
Here's where the smugglers hide with their contraband booty;
So it is here I will find Jos
and for his mother's sake I will do my duty,
For her sake conquer every fear.

I thought I could master my terror,
I was so sure I would be brave and strong.
But, now, too late, I see my error!
Deep in my heart I know I was wrong!
Here in this dread surrounding
I am alone and afraid,
But I will not despair!
God in His kindness all abounding
Will make me strong and hear my prayer.
I will be face to face with that woman
Who with the blackest arts of hell,
Made a lawless man and a traitor of him
I used to love so well.
She is dangerous, too, and alluring,

Je dis que rien ne m' épouvante (I Thought I Could Master My Terror) (cont'd)
But she cannot hurt me anymore!
No, no, she cannot hurt me anymore!
I will speak to Jos right before her! Ah!
I place my hope and faith in Thee,
O Lord, dear God, watch over me! Ah!
Hear my prayer! Watch over me!
Hear my prayer! Make me strong and protect me!
Watch over me, God above!
Watch over me, My Lord!

Ernani, involami (Ernani, Fly with Me)
Libretto: Francesco Maria Piave/Translation: Willis Wager
Night is approaching, and Silva yet returns not!
Ah! may he not return, that detested graybeard,
Whose hateful presence haunts me,
Pursuing ever with ceaseless talk of amorous emotion.
Thou only, Ernani, canst inspire my devotion.

Ernani, Ernani, fly with me, Far from this scene of sorrow,
Forever to dwell in joy with thee, And life from love to borrow.
Though caverns dark and deserts drear, My path may lead
If but thou art with me.
As Eden fair our fond love
Forever perfect will be,
As Eden, as Eden fair and lovely,
Our fond love perfect will be!

I would hear but of Ernani,
For I love him and he doth love me.
Gold or jewels cannot move me, cannot take my heart away.
Ah, moment, hasten to me fleetly,
Heavenly joy by my flight I would capture; Moment, hasten, and bring me rapture,
For I will not brook delay.
Gold or jewels cannot move me,
For I will not brook delay.
Ah, Love, come haste and bring me rapture,
For I will not brook delay. Ah!

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Ménage à Trio
Stéphane Lemelin, piano; Martin Riseley, violin; Tanya Prochazka, cello. Ludwig van Beethoven *Piano Trio in G, Op 1 No 2, Piano Trio in E flat, Op 70 No 2, Piano Trio in B flat, Op 97 (The Archduke)*
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music at convocation hall

Ménage à Trio

Stéphane Lemelin, piano
Martin Riseley, violin
Tanya Prochazka, cello

Friday, March 15, 2002
7:15 pm *Pre-Concert Introduction*
by **David Gramit**
Main floor, Convocation Hall
8:00 pm *Concert*

Arts Building
University of Alberta

Program

The second of the two concerts
featuring Piano Trios
by
Ludwig van Beethoven
(1770-1827)

Trio II in G Major, Op. 1, No. 2 (1793/4)
- Adagio
- Largo con espressione
- Scherzo Allegro
- Finale Presto

Trio VI, Op. 70, No. 2 (1808)
- Poco sostenuto Allegro ma non troppo
- Allegretto
- Allegretto ma non troppo
- Finale Allegro

Intermission

Trio VII, Op. 97 (1811) (The Archduke)
- Allegro moderato
- Scherzo Allegro
- Andante cantabile
- Allegro moderato

A pianist with a broad and eclectic repertoire that ranges from the Classical period to the twentieth century and from art song literature to the Romantic concerto, Canadian pianist **Stéphane Lemelin** has received particular praise for his interpretations of Schubert, Schumann, Fauré and Ravel. He tours regularly in the United States and Canada and has given numerous performances in Europe.

A frequent participant in summer festivals including the Lanaudière International Festival, Parry Sound, Domaine Forget, Ottawa, and Vancouver Chamber Music Festivals, he has collaborated with artists such as Donna Brown, Boris Berman, Jacques Israelievitch, David Shifrin, Walter Trampler, and the St Lawrence and Muir String Quartets. He has appeared as soloist with most of Canada's major orchestras including the Montreal Symphony under Charles Dutoit. Recital engagements have included London's Wigmore Hall, the Phillips Collection in Washington, the Ladies Morning Musical Club in Montreal and the Vancouver Recital Society.

Stéphane Lemelin has made several compact disk recordings as a soloist and chamber musician. His first CD, released by Scandinavian Records in 1992, contains works by Schumann and Schubert "recorded to exquisite effect" (The Washington Post). His recording of the complete Nocturnes of Gabriel Fauré for CBC Records has also received enthusiastic reviews. Two recordings (one of French and the other of American music for cello and piano) showcase his collaboration with cellist Tanya Prochazka (ATMA) . Mr. Lemelin's recording of works by piano and orchestra by Saint-Saëns, Fauré and Roussel with the CBC Vancouver Orchestra under Mario Bernardi was nominated for a Juno award in 1999. Other recent releases include: Poulenc's *L'Histoire de Babar* and Debussy *La Boîte à joujoux* (Atma), a collection of *Frühlingslieder* with soprano Donna Brown (Atma), the piano music of little-known French Impressionist composer Gustave Samazeuilh (Atma), and a disc of fantaisies for violin and piano with violinist Jacques Israeliévitch (Fleur de Son Classics). He just completed a recording of early Debussy songs with Donna Brown, as well as a disk of piano works by French composer Guy Ropartz (Atma). Mr. Lemelin's concerts and recordings are frequently heard on CBC radio and have been broadcast on NPR affiliate stations in the United States.

Stéphane Lemelin was born in Mont-Joli, Quebec, in 1960. After studying with Yvonne Hubert in Montreal, he worked with Karl-Ulrich Schnabel in New York, Leon Fleisher at the Peabody Conservatory, and Boris Berman and Claude Frank at Yale University where he received the Doctor of Musical Arts degree.

A laureate of the Casadesus International Competition in Cleveland, he is the recipient of several national and international awards, including grants from the Canada Council, the Alberta Foundation for the Arts, and the Austrian Government. From 1990 to 2001, Mr. Lemelin taught at the University of Alberta, in Edmonton, Canada. Since the fall of 2001, he has joined the faculties of the University of Ottawa as Professor of Piano and of the Université de Montréal as Visiting Professor.

A native of New Zealand, **Martin Riseley** began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord

Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.

He has performed with most leading New Zealand orchestras and played recitals throughout the country with pianist Maurice Till, as well as radio and television recordings. Having performed also in Australia, Great Britain and Mexico, he appeared in recital with Maurice Till in Osaka and Kurashiki, Japan, in July 1993. They have also appeared at Temple Square, Salt Lake City, Utah and at Paul Hall, New York. In 1994 they performed the cycle of Beethoven sonatas for sell-out audiences in Christchurch, New Zealand. Martin Riseley has also performed in recital with pianists such as Michael Houston, Jon Kimura Parker and Stephane Lemelin

Martin Riseley assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92nd Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center. In 1993 he performed in a Young Artists Concert of the Chamber Society of Lincoln Center with violist Paul Neubauer. He was guest concertmaster in 1993 of the Greenwich Symphony, Connecticut, and also of the New York Chamber Ensemble during their residency at the Cape May Music Festival, New Jersey in May 1993.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, and Jorge Mester, and his solo and chamber concerts have appeared on National Radio. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. A concerto, written for him by the New Zealand composer Christopher Blake, will be premiered in 2002, as will a concerto by the ESO's composer-in-residence, Allan Gilliland. He is currently Artist-in-Residence at the Department of Music at the University of Alberta, where with fellow faculty members Stephane Lemelin and Tanya Prochazka they surveyed the complete literature for piano and strings by Brahms last season, and will this year perform the trios of Beethoven. He was also a resident performer at the 2000 Ottawa Chamber Music Festival, where he appeared in concert with Andres Diaz, Andrew Dawes and the St. Lawrence String Quartet. He returned to the Festival last year to perform with Jane Coop and Amanda Forsyth, among others. This year performed the Schubert Quintet and the Schumann Piano Quintet with Pinchas Zukerman, Amanda Forsyth and Jon Kimura Parker at the National Arts Center in Ottawa.

Cellist **Tanya Prochazka** has a remarkably varied international career as soloist, chamber musician, freelance player and teacher.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. She performs widely as a soloist, and chamber and freelance musician. Her repertoire ranges from the Baroque period through the20th century. She broadcasts frequently on CBC radio and regularly collaborates with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley. She continues her international performing career, playing in Germany, Russia, the U.S. and Australia.

Highlights of Ms Prochazka's recent concert schedule have included the Complete Sonatas for Cello and Piano by Beethoven, with pianist Stéphane Lemelin, performances at the Ottawa Chamber Music Festival, Schubert String Quartets and Quintet with Andrew Dawes and Raphael Wallfisch, and solo cello recitals of twentieth century cello music. As well, with Ménage à Trio, she performed the Complete String and Piano Chamber Music of Johannes Brahms. Other highlights of the recent concert season were concerto performances with the Edmonton Symphony Orchestra, Duo Recitals with Ms Tilles and Mr Israelievitch, the first Canadian performances of "Goldberg Variations 2" by Bach, Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour with pianist Jacques Després, and concerts of 20th century String Quartets with the Beau Quartet of Calgary.

Ms Prochazka is highly regarded as a devoted cello and string teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. Since 1987, she has taught at the University of Alberta and at Alberta College, in Edmonton, Canada. In July 1998 she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta, where she is also Conductor of the university's Academy Strings Orchestra. In May 2000, she led the Academy Strings Orchestra on a tour of British Columbia, and in February, 2002 led them on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana.

Ms Prochazka conducts cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2000 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Born in Melbourne, Australia, Ms Prochazka pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka has gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Ms Prochazka is an active recording artist for the ATMA and ARKTOS labels. Her CD recordings with pianist Stephane Lemelin, "American Cello Masterpieces" and "Poulenc, Fauré and Saint-Saëns" (ATMA) have received wide critical acclaim, as has the CD "Landsmal" (ARKTOS), music by Grieg, with pianist Milton Schlosser and soprano Kathleen Lotz. Her recording of Canadian Solo Cello works by Fisher and Ho appears on "Stringtime" (ECLECTRA), and her most recent recording, "The Passionate Englishman", with Janet Scott Hoyt, is widely successful.

THE EDMONTON ART GALLERY

Upcoming Events

March

16 Saturday, 6:00 pm
The University of Alberta Madrigal Singers Annual Dinner Concert and Silent Auction
Ardelle Ries, Conductor
Hotel MacDonald. For tickets and further information, please call 492-5306

17 Sunday, 8:00 pm
Master of Music Recital
Heather Davis, Conductor
Wind Band Conducting
Program will include works by Gabrieli, Mozart, Stravinsky, Copland, Van der Roost and Gregson. Free admission

18 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music. Free admission

19 Monday, 8:00 pm
Master of Music Recital
Sarah Wolkowski, saxophone
Program will include works by Harbison, Tomasi, Yoshimatsu, Nodaïra and Milhaud. Free admission

20 Wednesday, 8:00 pm
Master of Music Recital
Karen Nell, soprano.
Program will include works by JSBach, Haydn, Wolf, Duparc and Bernstein
Free admission

25 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta
Free admission

25 Monday, 7:30 pm
Double Bass Masterclass
with Visiting Artist **Joel Quarrington**
Admission at the door: $15

27 Wednesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
Fordyce Pier, Director
Soloist: **Erin Rogers, saxophone**
Program will include works by Dahl, Orff, Holst and Grantham

28 Thursday, 8:00 pm
Faculty and Friends
Joel Quarrington, double bass
Janet Scott Hoyt, piano
Program will include works by *Caix d'Hervelois, Korngold, Shostakovitch, Brahms and Bottesini.*
Admission: $7/student/senior, $12/adult

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

University of Alberta

In Recital

Tammy Hoyle, French horn
Ed Stein, Euphonium

assisted by
Judy Loewen, Piano

Saturday, March 16, 2002 at 5:00 pm

Allemande from Grand Duets for Horn (1973) — James A Blanc (1942-1987)

Ed Stein, Euphonium
Tammy Hoyle, French horn

Vocalise, Op. 34, No.14 (1912) — Sergei Rachmaninoff (1873-1943)

Ed Stein, Euphonium

Concerto No.1 in E-Flat Major, Op. 11 (1882) — Richard Strauss (1864-1949)

I Allegro
II Andante
III Rondo: Allegro

Tammy Hoyle, French horn

Sonata for Bassoon and Piano (1750) — Jerome Besozzi (1713-1786)

I Allegro
II Adagio
III Presto

Ed Stein, Euphonium

Reveries, Op. 27 (1890) — Alexander Glazunov (1865-1936)

Tammy Hoyle, French horn

3rd Sonate from Grand Duets for Horn (1973) — James A Blanc (1942-1987)

Ed Stein, Euphonium
Tammy Hoyle, French horn

Tammy Hoyle is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the 3rd Floor Lounge, Fine Arts Building.

Studio 27

Fine Arts Building

University of Alberta
Department of Music

In Recital

Nancy McBride, Trumpet
assisted by
Judy Loewen, piano
James Chilton, trombone
Ariane Maisonneuve, piano

Sunday, March 17, 2002 at 2:00 pm

Sonata for Trumpet in C, Z. 850 (*ca.* 1694) — Henry Purcell (1659-1695)
- Allegro
- Adagio
- Allegro

Légende (*ca.* 1905) — Georges Enesco (1881-1955)

Pièce en forme de habañera (1907; rev. 1927) — Maurice Ravel (1875-1937)

Rustiques (1955) — Eugène Bozza (1905-1991)

INTERMISSION

Liebeslied, Op. 22, No. 2 (*ca.* 1900) — Oskar Böhme (1870-1938)

Divertimento for Trumpet, Trombone and Piano, Op. 31 (1946) — Boris Blacher (1903-1975)
- Allegro
- Andantino
- Presto
- Moderato
- Allegretto
- Moderato
- Presto

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Ms. McBride.

Studio 27

Fine Arts Building

University of Alberta
Department of Music

In Recital

Flutateers: The Premiere

featuring:

Adam Wiebe, flute
Cassie Lehmann, flute
with
Roger Admiral, piano

Sunday, March 17, 2002 at 8:00 pm

Fantaisie (1863)	Georges Hüc (1824-1904)
Concerto in D Major (1778)	Wolfgang Amadeus Mozart (1756-1791)

Intermission

Sonata for Flute and Piano (1959)	Robert Muczynski (b. 1929)
Sonatine (1943)	Henri Dutilleux (b. 1966)
Andante and Rondo for Two Flutes and Piano (1861)	Franz Doppler (1821-1883)

Adam Wiebe is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the 3rd Floor Lounge, Fine Arts Building.

Studio 27

Fine Arts Building

University of Alberta
Department of Music

Heather Davis, Conductor

Candidate for the Master of Music degree in Wind Band Conducting
assisted by **Friends from The Royal Canadian Artillery Band**
and the **University of Alberta**

Sunday,
March 17, 2002
at 8:00 pm

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Program

Canzon VIII (1615) — Giovanni Gabrieli (c. 1553/1556-1612)

Christian Richer, Sylvain Beyries and **Cameron Martin, trumpet**
Norman DePoe, Verne Smith, Bill Hewitt, Ted Huck
and **Dan Keels (bass), trombone**

Serenade No.12, K.388 (c. 1782) — Wolfgang Mozart (1756-1791)

I. Allegro
II. Andante
III. Menuetto in Canone
IV. Trio in Canone al Rovescio
V. Allegro

Michelle Foster and **Adam Garvin, oboe**
Mary Baerg-Martens and **Karen Taylor, clarinet**
Terry Hoyle and **Bruce Boucher, French horn**
Ondřej Goliáš and **April Mangham, bassoon**

Octet (1922-3, revised 1952) — Igor Stravinsky (1882-1971)

I. Sinfonia
II. Tema con Variazioni
III. Finale

Ginette Gibeault, flute
Jeff Campbell, clarinet
Ondřej Goliáš, April Mangham, bassoon
Sylvain Beyries, Christian Richer, trumpet
Norman DePoe, Dan Keel (bass), trombone

Intermission (20 minutes)

An Outdoor Overture — Aaron Copland (1900-1990)
(1938, arr. for symphonic band in 1942)

Symphonic Wind Band
Soloist: **Sylvain Beyries, cornet**

Homage (1993) — Jan Van der Roost (b. 1956)

Symphonic Wind Band
With guest **Gayle Martin, organ**

The Sword and the Crown (1991) — Edward Gregson (b. 1945)

I. Henry the Fifth, too famous to live long!
II. And she will sing the song that pleaseth you.
III. Sound all the lofty instrumnets of war!

Symphonic Wind Band

Symphonic Wind Band
Heather Davis, Conductor

Flute/Piccolo
Ginette Gibeault
Henry Gauci

Oboe/English horn
Michelle Foster
Adam Garvin

Clarinet
Shawna Mochnacz
Jeff Campbell
Karen Taylor
Mary Baerg-Martens
Frank Martens
Marie-France Nadeau
Stuart Dawson

Bass clarinet
Kerri Hockett

Bassoon
Ondřej Goliáš
April Mangham

Alto saxophone
Jean-François Picard
Alain Leblanc

Tenor saxophone
Chris Embree

Baritone saxophone
Jean-François Picard

French horn
Eric Gagnon
Cresta Swanson
Terry Hoyle
Bruce Boucher

Trumpet/cornet
Christian Richer
Sylvain Beyries
Cameron Martin,
Martin Walters
André Lessard

Trombone
Norman DePoe
Verne Smith
Bill Hewitt
Ted Huck
Dan Keels (bass)

Euphonium
Matthew Clark

Tuba
Bart Hasselfield
John Bird

Keyboard
Paul Courage

Percussion
Yves Gauthier
Jamie Cooper
Richard Lang

Upcoming Events

March

18 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free admission

19 Tuesday, 8:00 pm
Master of Music Recital
Sarah Wolkowski, saxophone
Free admission

20 Wednesday, 8:00 pm
Master of Music Recital
Karen Nell, soprano. Free admission

25 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta
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25 Monday, 7:30 pm
Double Bass Masterclass
with Visiting Artist **Joel Quarrington**
Admission at the door: $15

27 Wednesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble.
Fordyce Pier, Director

28 Thursday, 8:00 pm
Faculty and Friends
Joel Quarrington, double bass
Janet Scott Hoyt, piano
Program will include works by *Caix d'Hervelois, Korngold, Shostakovitch, Brahms and Bottesini.*
Admission: $7/student/senior, $12/adult

April

5 Friday, 8:00 pm
Music at Convocation Hall
William Street, saxophone
Roger Admiral, piano
with *The Edmonton Saxophone Quartet:* **William H Street, soprano saxophone; Charles Stolte, alto saxophone; Kristofer Covlin, tenor saxophone; Jeff Anderson, baritone saxophone**. Program will include works by *Piet Swerts, Shih-Hui Chen, Patrick Cardy, William Albright, Henri Pousseur, Klaus de Vries, and Gavin Bryars.*
Admission: $7/student/senior, $12/adult

6 Saturday, 8: 00 pm
Master of Music Recital
Liana Bob, choral conducting
with Happnin: The University of Alberta Jazz Choir.
Program will include works by Raminsh, Haydn, Weelkes and Mendelssohn. Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
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University of Alberta
Department of Music

Music At Noon
Convocation Hall Student Recital Series

Monday, March 18, 2002 at 12:10 pm

Piano Variations in F Minor (1793) — Franz Joseph Haydn (1732-1809)

Natalie Van Brabant, piano

Exploration Fanfare (1978) — Malcolm Forsyth (b. 1936)

Clair de Lune (1882) — Claude Debussy (1862-1918) arr Chris Taylor

Five Movements from Divertimento (1976) — Raymond Premru (1934-1998)

- Of Knight and Castles
- A Tale from Long Ago
- Petite Marche
- Le Bateau sur Léman
- Blues Marche

University of Alberta Brass Ensemble
Chris Taylor, conductor

Trumpet
Nancy McBride
Sheena Hyndman
Jeremy Maitland
Jeff Bryant
Laurel Ralston
Jamie Burns
Ben Comer
Albert van Grootel

Horn
Nicola Peffers
Margaret Fisher
Nathan Willis
Marino Coco

Trombone
Alden Lowrey
Jim Chilton
Joanna Henshaw
John Fielding,
Marty Majorowicz
Curtis Farley (bass)
Ted Huck (bass)

Euphonium
Ed Stein

Tuba
Ditmar Sedens
Brock Campbell

Convocation Hall

Arts Building, University of Alberta

In Recital

Sarah Wolkowski, saxophone
Candidate for the Master of Music degree
in Applied Music

assisted by
Roger Admiral, piano

Tuesday, March 19, 2002 at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

San Antonio Sonata for Alto Saxophone and Piano (1994) — John Harbison (b. 1938)
- I The Summons
- II Line Dance
- III Couples' Dance

Concerto (1949) — Henri Tomasi (1901-1972)
- I Andante et Allegro
- II Final: Giration

Fuzzy Bird Sonata (1991) — Takashi Yoshimatsu (b. 1953)
1) Run, bird
2) Sing, bird
3) Fly, bird

Intermission

Arabesque III for alto saxophone and piano (1983) — Ichiro Nodaïra (b.1953)

La Création du monde, Op. 81a (1923) — Darius Milhaud (1892-1974)
- I Prelude
- II Fugue
- III Romance
- IV Scherzo
- V Final

Ondřej Goliáš, Conductor

Sarah Bouthillier, flute I	**Kelly Mattheis, trumpet I**
Alexis Warren, flute II	**Sheena Hyndman, trumpet II**
Darren Sahl, clarinet I	**Joanna Kozuska, timpani**
David Hayman, clarinet II	**Aaron Gervais, percussion**
Beth Levia, oboe	**Trang Nguyen, violin I**
Joanne Carson, bassoon	**Luc Barton, violin II**
Carol Astle, French horn	**Doug Millie, cello**
James G Chilton, trombone	**Matthew Stepney, bass**

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Ms Wolkowski.

Ms Wolkowski is a recipient of a Beryl Barns Memorial Award (Graduate) and The Geritol Follies Performing Arts Award from The Hamilton Community Foundation.

Reception to follow in the Arts Lounge.

Program Notes

John HARBISON ***San Antonio Sonata for Alto Saxophone and Piano*** **(1994)**
(b. Orange, NJ, USA, December 20,1938)
Composer John Harbison was born into a musical family and showed early interest and pursued activities in jazz. He has been strongly influenced by the music of Bach and Stravinsky and for a time he was highly involved in serial composition. He completed a BA at Harvard University, then continued studies at the Berlin Musikhochschule, and Princeton University, where he earned a MFA in 1963. He has been a professor at MIT since 1969. Among other honours and awards, he received a Pulitzer Prize for *The Flight into Egypt* in 1987. He has composed in most major genres and attempts, 'to make each piece different from the others, to find clear, fresh, large designs, to reinvent traditions.' Harbison has used the saxophone in other works, including *Three City Blocks* (1991) for band.

Harbison was commissioned to compose the *San Antonio Sonata* by the World-Wide Concurrent Premieres and Commissioning Fund. This unique commissioning tool was developed by Ken Radnofsky, saxophone professor at the Hartt School of Music and the New England Conservatory. All those who contributed funds towards the initial commission, received an autographed copy of the score and the rights to premiere the work on the same date. On December 3, 1995 almost eighty saxophonists performed the piece simultaneously, including Dr. William Street of the University of Alberta. This programmatic sonata describes the memories of a traveler who finds himself amidst a fiesta on a hot afternoon in San Antonio.

> I. The Summons: The traveler has a free afternoon in San Antonio. It is August, 105 degrees. Expecting to start with the cool promenade along the river, he is instead lured by a sound. He follows it up a long stairway and finds himself in a little fiesta: a hot square, many people, no shade, a few people dancing to a fast beat, the band playing and singing in Spanish.
> II Line Dance: The first dancers finish exhausted. Then, as if on cue, the whole crowd gets into a line of people of all ages, nine to ninety. They all know the steps, which change with the phrases.
> III Couples' Dance: The music changes again becoming slower. The people continue on in couples. No one seems to feel the heat and the band hardly ever stops. Everyone, the traveler included, sinks into it. Towards the end, a young girl asks the traveler to dance. He declines.
> But a year later, when the tourist puts down the memory of the sounds, something about a saxophone, and a few rhythms in his distorted memory, he accepts. (J.H.)

The first movement is the fastest of the three, pushing forward with an aggressive rhythmic drive. The second allows the saxophone's tone to drift over the piano's melodic lines with frequent long, sustained tones and lazy triplets. It builds to a climax with a brilliant unison phrase and then fades to a close. The third and slowest movement sinks into the heavy heat of the afternoon, with long, languid phrases performed by the saxophonist, which often accompanies the piano.

Henri TOMASI *Concerto* (1949)
(b. Marseille, France, August 17, 1901 d. Paris, France, January 13, 1971)
French conductor and composer Henri Tomasi studied at the Paris Conservatory, completing studies in fugue with G. Caussade, composition with P. Vidal and conducting with V. d'Indy and P. Galbert. Among other honours, he was awarded the *Prix de Rome* in 1927 for composition and the *Grand Prix de la Musique Française* in 1952. Along with Milhaud, Honegger, Poulenc and Prokofiev, he was one of the founders of the contemporary music group known as, *Triton*. Tomasi conducted most of the major French orchestras and many others throughout the European community. As a conductor he was admired for his artistic interpretation of French music. Although he wrote extensively for and had a great affinity for the theatre, his orchestral compositions, and in particular his concertos for solo instruments, are held in high esteem. He used the saxophone is several works, both in an ensemble context, and in a solo capacity. One example is the *Ballade* (1939), written for alto saxophone and orchestra.

The *Concerto* was dedicated to Marcel Mule and commissioned by the Paris Conservatory as a contest piece for the end of the 1949 academic year. Only the first part was finished in time for the competition. The second part, *Giration* was completed in the winter of 1949-50 and the first complete performance of the piece took place as a part of the Pasdeloup Concerts, under the direction of Pierre Dervaux.

Takashi YOSHIMATSU *Fuzzy Bird Sonata* (1991)
(b. Tokyo, Japan, 1953)
Takashi Yoshimatsu is a self taught Japanese composer who incorporates classical, jazz, rock, serial, tone cluster and traditional Japanese musical styles in his compositions. He graduated from the engineering department at Keio University. Among other awards, his *Concerto for Guitar* (1985) won a prize from the Japanese Cultural Affairs Agency.

The *Fuzzy Bird Sonata* was written for Japanese saxophonist Nobuya Sugawa. The piece is structured as a classical sonata: fast – slow – fast. The first movement, *Run, bird*, is full of fast trills and runs. The second movement, *Sing, bird*, allows the saxophone to create expressive lines that range in volume from pianissimo to fortissimo while the piano sustains chords and tremolos similar to the drones heard in traditional folk music. The third movement, bursting with centripetal force, is in rondo form and features an improvised section.

Ichiro NODAÏRA *Arabesque III* (1983)
(b. Tokyo, Japan, 1953)
Graduate of and now professor at the National University of Art and Music in Tokyo, Nodaïra is a well recognized pianist and composer. He was awarded a grant from the French government to attend the Paris Conservatory, where he studied composition with M. Michio, B. Jolas and S. Nigg, and piano and accompaniment with K. Yoshie and H. Puig-Roget. Upon graduation, he was awarded first prizes in piano accompaniment, musical analysis and composition. He has worked with Ligeti, Grisey, Eörvös, Donatoni and on electroacoustic music with Reibel. Winner of several prizes and many commissions, his compositions have been played in Japan, Europe and the United States.

Arabesque III is the third of six concert pieces Nodaïra composed for either solo instrument or solo instrument with piano. Each piece makes use of new techniques developed for the particular instrument. The first performance of this work took place in Paris, June 15, 1981 with saxophonist Claude Delangle and the composer at the piano. Some extended techniques used in the saxophone part include multiphonics, flutter tonguing, timbre trills and double tonguing.

> 'As the title suggests, the piece does not possess a rigid structure but is an arabesque of different colours which overlap. To this end I have used a very extended range of sound elements, from raw sound to normal playing, both from the saxophone and from the piano. A careful balance is struck between two types of structure: a complex structure, the elements of which are relatively simple and can be analyzed by the listener, and a rather simple structure which contains acoustically complex sound elements. These two structures are continually interchanged, and determine the micro-form of the piece.' (I.N.)

Darius MILHAUD ***La Création du monde*** **(1923)**
(b. Marseilles, France, September 4,1892 d. Geneva, Switzerland, June 22, 1974)
Born into a musical family, Milhaud completed his formal studies at the Paris Conservatory. He studied violin with Berthelier, orchestral playing with Dukas, harmony with Leroux, fugue with Widor and counterpoint, composition and orchestration with Gedalge, who had the most impact on his growth as a musician. He was associated with the avant garde of the 1920's, and developed original ways of incorporating percussion, polytonality, jazz and aleatory techniques in his music. With the fall of France in 1940, Milhaud emigrated to the United States, aware that he was being sought by the Germans. He taught at Mills College in Oakland as well as the summer school in Aspen, Colorado and directed the Music Academy of the West in Santa Barbara from 1948-51. Upon his return to France in 1947 he was named professor of composition at the Paris Conservatory. He continued teaching at both establishments until 1971, three years before his death.

Darius Milhaud can be recognized as an early promoter of the saxophone. He used it in more than 45 works, more frequently than any other composer from the first half of the twentieth century. *La Création du monde* showcases the saxophone's ability to switch between short, accented rhythmic motives and beautifully expressive lyrical phrases. While in New York, Milhaud had the opportunity to hear several jazz ensembles in Harlem. In his *Etudes*, (Paris, 1927) Milhaud describes his interest and appreciation for the jazz music he heard in the United States. These influences and the ideas that sprung from this new aural experience are expressed in *La Création du Monde*, which is a symbiosis of jazz and classical styles. The music was written for the *Ballets Suedois* of Paris, and was premiered October 25, 1923. It is based on themes of creation from African folklore.

In *Darius Milhaud*, by Paul Collaer, the music is described as follows:

> This concept of the creation of the world is peaceable rather than cataclysmic. First, the incantations of the gods evoke a harmonious assemblage of plants and animals. Then night turns into day, and a Man and a Woman appear. They become aware of each other for the first time and gradually begin their dance. Alone on this new earth, they perform a dance first of desire and then of fulfillment. Earth is aroused as this supreme moment arrives; then, assured of its future all becomes peaceful again. The birds, still agitated, begin to try their wings. It is the beginning of spring.

The piece ends with woodwind flutter tongue tremolos that mimic the flight of sparrows, with the final closing motif intoned by the saxophone. Milhaud is one of the more prolific 20th century composers with more than 500 opus numbers. It is well accepted that *La Création du monde* is his chef d'œuvre.

Upcoming Events

March

20 Wednesday, 8:00 pm
Master of Music Recital
Karen Nell, soprano
Free admission

25 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta
Free admission

25 Monday, 7:30 pm
Double Bass Masterclass
with Visiting Artist **Joel Quarrington**
Admission at the door: $15

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The University of Alberta Symphonic Wind Ensemble
Fordyce Pier, Director

28 Thursday, 8:00 pm
Faculty and Friends
Joel Quarrington, double bass
Janet Scott Hoyt, piano
Program will include works by *Caix d'Hervelois, Korngold, Shostakovitch, Brahms and Bottesini.*
Admission: $7/student/senior, $12/adult

April

5 Friday, 8:00 pm
Music at Convocation Hall
William Street, saxophone
Roger Admiral, piano
with ***The Edmonton Saxophone Quartet:*** **William H Street, soprano saxophone; Charles Stolte, alto saxophone; Kristofer Covlin, tenor saxophone; Jeff Anderson, baritone saxophone**. Program will include works by *Piet Swerts, Shih-Hui Chen, Patrick Cardy, William Albright, Henri Pousseur, Klaus de Vries, and Gavin Bryars.*
Admission: $7/student/senior, $12/adult

6 Saturday, 8: 00 pm
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Liana Bob, choral conducting with Happnin: The University of Alberta Jazz Choir. Program will include works by Raminsh, Haydn, Weelkes and Mendelssohn. Free admission

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William H Street, Director

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Malcolm Forsyth, Conductor
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Soloist: **Andrew Wan, violin** in the *Vieuxtemps Concerto No. 5*
Francis Winspear Centre for Music
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department of Music

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Convocation Hall, Arts Building, University of Alberta
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In Recital

Karen Nell, soprano

Candidate for the Master of Music degree in Applied Music

assisted by
Roger Admiral, piano

Wednesday, March 20, 2002 at 8:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

Recit: Gott ist mir ja nichts schulding (God has no obligation) — Johann Sebastian Bach
Aria: Ich esse mit Freuden (I eat with joy) — (1685-1750)

With guests **Adam Garvin, oboe**
Elly McHan, violin

From *The Creation* — Joseph Haydn
Recit: And God Said — (1732-1809)
Aria: With Verdure Clad
Recit: And God Said
Aria: On Mighty Pens

A Pastoral Song — Joseph Haydn
O Tuneful Voice
She Never Told Her Love
Fidelity

From *Magnificat* — Johann Sebastian Bach
Quia Respexit

With guest **Adam Garvin, oboe**

Intermission

Schlafendes Jesuskind (Sleep of the Christchild) — Hugo Wolf
Gesang Weylas (Weyla's Song) — (1860-1903)
Der Gärtner (The gardener)

Phidylé (Phidylé) — Henri Duparc
Sérénade Florentine (Florence Serenade) — (1848-1933)
Extase (Extasy)
Le Manoir de Rosemonde (The Manor of Rosemund)

From *Candide* — Leonard Berstein
Glitter and Be Gay — (1918-1990)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Nell.

Ms Nell is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

This recital is dedicated in loving memory to Marie 'Nan' Matthews
February 7, 1919 - March 11, 2002

Translation

Recit: Gott is mir ja nichts schuldig (God has no obligation)
God has no obligation to show his care for me, his gifts prove love eternally. I cannot earn what God is giving, mere duty is all that I can do. And when my deeds as good are here appearing, they still remain unworthy through and through. We all too often are impatient, much to the Lord's distress, If God, our loving God, would sometimes give us less. Did he not give us all we need, our clothing and the food we eat, does he not lift to blessedness all those who in his footsteps tread? It is enough for me to see that hungry I go not to bed.

Aria: **Ich esse mit Freuden (I eat with joy)**
I eat here with gladness my small piece of bread and grant to my neighbour with joy his possesions. A conscience most peaceful, when joy fills the mind, a heart that is thankful, is praising and kind; all multiply blessing and strengthen the sad.

Quia Respexit
Because he has looked upon the humiliation of his servant. Yes, from now onwards all generations will call me blessed.

I Samuel I:11 NJB

Schlafendes Jesuskind (Sleep of the Christchild)
Blessed Virgin's heav'nly child! how calmly on the wood of anguish dost thou slumber, that the fervent master musing; gave thee a fitting pillow for they dreamings; flow'ret though, e'en in the bud enfolded bearest thou the glory of the Father! If one could but picture all the wondrous visions seen behind that brow, those long dark lashes, changing oft in sweet succession. Blessed Virgin's heav'nly child!

Julia von Bose

Gesang Weylas (Weyla's Song)
Hail sacred isle! dear land! far distant shining! The mists, beguiled by thy sunny strand from ocean, chaplets for the gods are twining. Eternal waves ascending thy vernal slopes, lost youth regain. Before thine altar bending, great kings, thy vassals, throng thy marble fane.

Marie Boileau

Der Gärtner (The Gardener)
Upon her white steed, down a green bower'd way a princess comes riding as fair as the May. The sand that I strewed, where those stately hoofs go like gold in the sundhine is bravely a glow. O rose coloured hood dancing up – dancing down – pray waft me in secret one plume for mine own. And wouldst thou as guerdon one sweet blossom for me, take thousands – take all – for they bloom but for thee!

Marie Boileau

Phidylé (Phidylé)
The grass is soft for slumbering under the cool poplar trees by the slop of the mossy springs, which in the flowering meadows, sprouting in thousands, lose themsleves among the dark thickets. Rest, oh Phidylé! Noonday on the leaves sparkles and invites you to slumber! Among the clover and the thyme, along in the full sunshine, the bees hum in their flight;

Gesang Weylas (Weyla's Song), cont'd
a warm perfume fills the air at the turn of the paths; the red poppy is drooping, and the birds, grazing the hill with their wings, see the shade of the wild rosebushes. Rest, oh Phidylé! But, when the orb descending in its brilliant curve will cool its smouldering heat, let your lovliest smile and your tenderest kiss reward me for waiting!

Leconte de Lisle

Sérénade Florentine (Florence Senerade)
Star, whose beauty shines like a diamond in the night, look down on my beloved with her eyelids closed. And let upon her eyes descend the blessing of the skies. She slumbers … Through the window enter her blissful chamber; on her whiteness, like a kiss, repose until dawn, and may her thoughts then dream of a start of love that arises!

Jean Lahor

Extase (Extasy)
On a pale lily my heart is alseep in a slumber sweet like death … Exquisite death, death perfumed by the breath of my beloved … on your pale bosom my heart is alseep in a slumber sweet like death …

Jean Lahor

Le Manoir de Rosemonde (The Manor of Rosemund)
With its sudden and voracious teeth, like a dog love has bitten me. If you follow my blood that was shed, you could easily find my trail. Take a horse of good breed, go and follow my arduous road, through pitfalls and lost trails, if the chase will not make you weary! Passing where I have passed, you will see that alone and wounded I travelled over this sorrowful world. And this I wrought my own death far, far away, without discovering the blue manor of Rosemund.

Robert de Bonnières

In Recital

Sarah Wolkowski, saxophone
Candidate for the Master of Music degree
in Applied Music

assisted by
Roger Admiral, piano

Tuesday, March 19, 2002 at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

San Antonio Sonata for Alto Saxophone and Piano (1994) — John Harbison (b. 1938)

I The Summons
II Line Dance
III Couples' Dance

Concerto (1949) — Henri Tomasi (1901-1972)

I Andante et Allegro
II Final: Giration

Fuzzy Bird Sonata (1991) — Takashi Yoshimatsu (b. 1953)

1) Run, bird
2) Sing, bird
3) Fly, bird

Intermission

Arabesque III for alto saxophone and piano (1983) — Ichiro Nodaïra (b.1953)

La Création du monde, Op. 81a (1923) — Darius Milhaud (1892-1974)

I Prelude
II Fugue
III Romance
IV Scherzo
V Final

Ondřej Goliáš, Conductor

Sarah Bouthillier, flute I
Alexis Warren, flute II
Darren Sahl, clarinet I
David Hayman, clarinet II
Beth Levia, oboe
Joanne Carson, bassoon
Carol Astle, French horn
James G Chilton, trombone
Kelly Mattheis, trumpet I
Sheena Hyndman, trumpet II
Joanna Kozuska, timpani
Aaron Gervais, percussion
Trang Nguyen, violin I
Luc Barton, violin II
Doug Millie, cello
Matthew Stepney, bass

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Ms Wolkowski.

Ms Wolkowski is a recipient of a Beryl Barns Memorial Award (Graduate) and The Geritol Follies Performing Arts Award from The Hamilton Community Foundation.

Reception to follow in the Arts Lounge.

Program Notes

John HARBISON ***San Antonio Sonata for Alto Saxophone and Piano*** **(1994)**
(b. Orange, NJ, USA, December 20,1938)
Composer John Harbison was born into a musical family and showed early interest and pursued activities in jazz. He has been strongly influenced by the music of Bach and Stravinsky and for a time he was highly involved in serial composition. He completed a BA at Harvard University, then continued studies at the Berlin Musikhochschule, and Princeton University, where he earned a MFA in 1963. He has been a professor at MIT since 1969. Among other honours and awards, he received a Pulitzer Prize for *The Flight into Egypt* in 1987. He has composed in most major genres and attempts, 'to make each piece different from the others, to find clear, fresh, large designs, to reinvent traditions.' Harbison has used the saxophone in other works, including *Three City Blocks* (1991) for band.

Harbison was commissioned to compose the *San Antonio Sonata* by the World-Wide Concurrent Premieres and Commissioning Fund. This unique commissioning tool was developed by Ken Radnofsky, saxophone professor at the Hartt School of Music and the New England Conservatory. All those who contributed funds towards the initial commission, received an autographed copy of the score and the rights to premiere the work on the same date. On December 3, 1995 almost eighty saxophonists performed the piece simultaneously, including Dr. William Street of the University of Alberta. This programmatic sonata describes the memories of a traveler who finds himself amidst a fiesta on a hot afternoon in San Antonio.

> I. The Summons: The traveler has a free afternoon in San Antonio. It is August, 105 degrees. Expecting to start with the cool promenade along the river, he is instead lured by a sound. He follows it up a long stairway and finds himself in a little fiesta: a hot square, many people, no shade, a few people dancing to a fast beat, the band playing and singing in Spanish.
> II Line Dance: The first dancers finish exhausted. Then, as if on cue, the whole crowd gets into a line of people of all ages, nine to ninety. They all know the steps, which change with the phrases.
> III Couples' Dance: The music changes again becoming slower. The people continue on in couples. No one seems to feel the heat and the band hardly ever stops. Everyone, the traveler included, sinks into it. Towards the end, a young girl asks the traveler to dance. He declines.
> But a year later, when the tourist puts down the memory of the sounds, something about a saxophone, and a few rhythms in his distorted memory, he accepts. (J.H.)

The first movement is the fastest of the three, pushing forward with an aggressive rhythmic drive. The second allows the saxophone's tone to drift over the piano's melodic lines with frequent long, sustained tones and lazy triplets. It builds to a climax with a brilliant unison phrase and then fades to a close. The third and slowest movement sinks into the heavy heat of the afternoon, with long, languid phrases performed by the saxophonist, which often accompanies the piano.

Henri TOMASI ***Concerto*** **(1949)**
(b. Marseille, France, August 17, 1901 d. Paris, France, January 13, 1971)
French conductor and composer Henri Tomasi studied at the Paris Conservatory, completing studies in fugue with G. Caussade, composition with P. Vidal and conducting with V. d'Indy and P. Galbert. Among other honours, he was awarded the *Prix de Rome* in 1927 for composition and the *Grand Prix de la Musique Française* in 1952. Along with Milhaud, Honegger, Poulenc and Prokofiev, he was one of the founders of the contemporary music group known as, *Triton*. Tomasi conducted most of the major French orchestras and many others throughout the European community. As a conductor he was admired for his artistic interpretation of French music. Although he wrote extensively for and had a great affinity for the theatre, his orchestral compositions, and in particular his concertos for solo instruments, are held in high esteem. He used the saxophone is several works, both in an ensemble context, and in a solo capacity. One example is the *Ballade* (1939), written for alto saxophone and orchestra.

The *Concerto* was dedicated to Marcel Mule and commissioned by the Paris Conservatory as a contest piece for the end of the 1949 academic year. Only the first part was finished in time for the competition. The second part, *Giration* was completed in the winter of 1949-50 and the first complete performance of the piece took place as a part of the Pasdeloup Concerts, under the direction of Pierre Dervaux.

Takashi YOSHIMATSU ***Fuzzy Bird Sonata*** **(1991)**
(b. Tokyo, Japan, 1953)
Takashi Yoshimatsu is a self taught Japanese composer who incorporates classical, jazz, rock, serial, tone cluster and traditional Japanese musical styles in his compositions. He graduated from the engineering department at Keio University. Among other awards, his *Concerto for Guitar* (1985) won a prize from the Japanese Cultural Affairs Agency.

The *Fuzzy Bird Sonata* was written for Japanese saxophonist Nobuya Sugawa. The piece is structured as a classical sonata: fast – slow – fast. The first movement, *Run, bird*, is full of fast trills and runs. The second movement, *Sing, bird*, allows the saxophone to create expressive lines that range in volume from pianissimo to fortissimo while the piano sustains chords and tremolos similar to the drones heard in traditional folk music. The third movement, bursting with centripetal force, is in rondo form and features an improvised section.

Ichiro NODAÏRA ***Arabesque III*** **(1983)**
(b. Tokyo, Japan, 1953)
Graduate of and now professor at the National University of Art and Music in Tokyo, Nodaïra is a well recognized pianist and composer. He was awarded a grant from the French government to attend the Paris Conservatory, where he studied composition with M. Michio, B. Jolas and S. Nigg, and piano and accompaniment with K. Yoshie and H. Puig-Roget. Upon graduation, he was awarded first prizes in piano accompaniment, musical analysis and composition. He has worked with Ligeti, Grisey, Eörvös, Donatoni and on electroacoustic music with Reibel. Winner of several prizes and many commissions, his compositions have been played in Japan, Europe and the United States.

Arabesque III is the third of six concert pieces Nodaïra composed for either solo instrument or solo instrument with piano. Each piece makes use of new techniques developed for the particular instrument. The first performance of this work took place in Paris, June 15, 1981 with saxophonist Claude Delangle and the composer at the piano. Some extended techniques used in the saxophone part include multiphonics, flutter tonguing, timbre trills and double tonguing.

> 'As the title suggests, the piece does not possess a rigid structure but is an arabesque of different colours which overlap. To this end I have used a very extended range of sound elements, from raw sound to normal playing, both from the saxophone and from the piano. A careful balance is struck between two types of structure: a complex structure, the elements of which are relatively simple and can be analyzed by the listener, and a rather simple structure which contains acoustically complex sound elements. These two structures are continually interchanged, and determine the micro-form of the piece.' (I.N.)

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Department of Music
University of Alberta

Michelle Marie Santiago,

piano

Arts Building
University of Alberta

Friday, March 22, 2002
5:00 p.m.

One might think that because the piano was designed to be played with two hands, there would be a scarcity of works for the left hand alone. On the contrary, the literature is great and varied in style. It is, however, largely unplayed. Composers wrote these works as either etudes to develop the often neglected left hand or for specific performers who had lost the use of their right hands. Obstacles that composers must overcome when writing for one hand include issues of sonority, texture, and pianism. Distinctive challenges for the performer are balance of sound and physical considerations such as endurance.

Of a set of 5 arrangements of well-known works intended by Brahms to be used as technical studies, the fifth is the longest and most musically satisfying. It is based on the famous Chaconne from the Partita No. 2 in D minor for solo violin by Bach and unlike other transcriptions of the piece, Brahms's writing remains faithful to the original. He wrote it for the left hand alone to approximate the sonority of a solo violin as closely as possible.

Camille St.-Saëns's duo piano partner, Caroline de Serres had her right hand operated on in 1912. Upon her request, St.-Saëns composed a set of studies for the left hand alone. Robert Casadesus tells a different story. He believed that the Etudes were given by St.-Saëns to his teacher and St.- Saëns's good friend Louis Diémer for use by his best students. Diémer, in turn, assigned Casadesus the Bourrée, considered the best piece of the set. In Op. 135, St.-Saëns returns to old dance forms inspired by his lifelong interest in the works of Couperin and Rameau.

Perhaps because of the pressure of being in a Moscow Conservatory class (1891) that included Rachmaninov, Josef Hoffmann and Josef Lhevinne, Scriabin temporarily lost the full use of his right hand from over-practicing. Despite this setback Scriabin was intent in continuing to play. He composed the Prelude and Nocturne for the left hand, Op. 9. Unlike the prelude, which is often grouped with Scriabin's other preludes, the nocturne is rarely performed.

Frank Bridge, a prolific composer and conductor, is more known today as the teacher of Benjamin Britten than for his music. A lifelong pacifist, Bridge was in utter despair at the time of the Great War. Written for Douglas A. G. Fox, a pianist who lost his right arm in the war, these 3 Improvisations for the piano perhaps take a nostalgic look at a lost world of pastoral beauty and tranquility.

Keep at Least One of Yer Filthy Hands Where I Kin See It (in 7 movements) for the left hand of a pianist is a veritable smorgasbord of often unrelated ideas infused with a generous amount of absurdity; the composer built it largely with exposed single lines . The first movement is a distorted fanfare (which serves as an aural "Here we go" and as a mini-warm-up for the performer). II explores the major second (sol-la) that defines I's final chord; it is made up of short 'noodlings' - isolated fragments that fail to develop. III consists of a single, unmeasured melodic line that is introduced in a narrow register before being scattered through the piano's range. Further noodlings (this time, variations on the short-short-short-long rhythmic motive) comprise IV; it is the ..._ cell that ushers in V, the longest and most technically challenging movement of the work. V is essentially a study. The pianist suffers a brief breakdown in VI (perhaps because of the technical challenges of V, the failure of the work as a whole to GO ANYWHERE, or the pianist's own mental instability) before regaining composure and playing VII, a rather subdued and unassuming (but still mildly disturbed) little blues item that closes the work.

Programme

1. Studies for piano, Anh. 1a/1 No. 5 — J. Brahms (1833 – 1897)
   Chaconne, after Bach Partita No. 2 in D minor, for the left hand (1869)

2. Six Études pour la main gauche seule, Op. 135 (1912) — C. Saint-Saëns (1835 – 1921)

   No. 1 Prélude: Allegretto moderato
   No. 2 Alla fuga: Allegro non troppo
   No. 3 Moto perpetuo: Allegretto – doux et tranquille
   No. 4 Bourrée: Molto allegro
   No. 5 Elégie: Poco adagio
   No. 6 Gigue: Presto

Intermission

3. Two Pieces for the left hand, Op. 9 (1894) — A. Scriabin (1872 – 1915)

   No. 1 Prelude
   No. 2 Nocturne

4. Three Improvisations for piano left hand (1917) — F. Bridge (1879 – 1941)

   No. 1 At Dawn
   No. 2 A Vigil
   No. 3 A Revel

5. Keep At Least One of Yer Filthy Hands Where I Kin See It (in 7 movements) for the left hand of a pianist (2002) — Christian Bérubé

   Uno
   Deux
   Drei
   Cuatro
   Five
   [hɔk]
   CİM

Michelle Marie Santiago

Michelle Marie Santiago was born in Edmonton in 1982 and began her music studies at the Alberta College Conservatory of Music (Early Childhood Program) in 1984. She was accepted into the piano studio of Dr. Ernesto Lejano in 1993. Michelle received her ARCT Diploma (Performer) in piano from the Royal Conservatory (Toronto) in 1998. Currently she studies with Dr. Jacques Després at the University of Alberta and with John Perry at the Aspen Music Festival and School. She also had the privilege of working with Dr. Joachim Segger, Jean-David Coen and Antoinette Perry.

Michelle won the University Symphony Orchestra Concerto Competition in 1999 and was the featured soloist at Music Makers II at the Winspear Centre for Music where she performed Chopin's Concerto No. 2 in F minor. Michelle is also a prizewinner of Edmonton Kiwanis and Alberta Provincial Music Festivals and the ARMTA/AMEF Provincial and CFMTA National Piano Competitions.

Michelle has appeared in various recitals and performances at the Francis Winspear Centre for Music, Eckhardt-Gramatte Hall in Calgary, Alberta Government House, Edmonton City Hall, Alberta College Muttart Hall, Grande Prairie Regional College Performing Arts Recital Hall, the Kennedy Center in Washington, D.C. and at Kilburn and Eastman Halls in Rochester, N.Y.

Michelle is a recipient of numerous scholarships including Beryl Barns Memorial Undergraduate Awards, a William and Mary Hawrysh Memorial Leadership Scholarship, Universiade '83 scholarships, a Faculty of Arts Achievement Award, Bessie Brooks Winspear Scholarships, Peace River Pioneer Memorial Scholarships in Music, Tommy Banks and Marek Jablonski Awards, Jason Lang, Louise McKinney, Alexander Rutherford academic scholarships and Aspen Music School scholarships.

Michelle is a member of the Golden Key National Honor Society and the president of the U of A Music Students Association.

Acknowledgments

Department of Music, University of Alberta

Dr. Jacques Després

Alfred and Maria Fung

Eunice and Sherwood Shankland

Winfield Miclat

Christian Bérubé

A reception at the Arts Lounge follows immediately after the recital.

In Recital

Alfredo Mendoza, saxophone

assisted by
Roger Admiral, piano

Friday, March 22, 2002 at 6:00 pm

Sonata (1943)	Paul Hindemith
Ruhig bewegt	(1895- 1963)
Lebhaft	
Sehr lansam	
Lebhaft	
Lutte (1995)	Thierry Escaich
	(b. 1965)
San Antonio (1997)	Jonh Harbison
The Summons	(b. 1938)
Line Dance	
Couple's Dance	

Intermission

Rapsodie Bretonne (1953)	Robert Bariller
	(b. 1918)
Sonata Op. 19 (1939)	Paul Creston
With vigor	(1906- 1985)
With tranquility	
With gaiety	

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music for Mr Mendoza.

Mr Mendoza is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the 3rd Floor Lounge, Fine Arts Building.

Studio 27

Fine Arts Building

University of Alberta
Department of Music

In Recital

Lesley Anne Foster, mezzo soprano

assisted by
Roger Admiral, piano

Friday, March 22, 2002 pm at 8:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

Come Again — John Dowland (1563-1626)
Fine Knacks for Ladies
Mourn!
O Sweet Woods

O komme, holde Sommernacht — Johannes Brahms (1833-1897)
Wie Melodien zieht es mir
Immer leiser wird

Ici-bas — Gabriel Faure (1845-1924)
Les berceaux

From *Serses* (1737-8) — George Frederic Handel (1685-1759)
Ombra mai fu

Intermission

The Confession Stone (1966) — Robert Fleming (1921-1976)
1. O My Boy, Jesus
2. Don't Pay Attention to the Old Men in the Temple
3. Jesus, Did You Know?
4. There's a Supper in Jerusalem Tonight
5. Cold and Icy
6. Bring Me Those Needles Martha
7. Everything Is Black
8. Lullaby (reprise of #1)

From *Carmen* (1873-4) — Georges Bizet (1838-1875)
L'amour est un oiseau rebelle

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Foster.

Ms Foster is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.

Translations

O komme, holde Sommernacht/Oh Come, Lovely Summer Night
Oh, come lovely summer night in silence; love has prepared you for the conquest! So many buds blossom out in secret and the violets unfold their sweet cups, then the rose bows its head in twilight glow, then my sweetheart will be mine too, the naughty one!

Wie Melodien zieht es mir/Like Melodies Move Me
Like melodies move in softly through the mind, like spring flowers it blooms and drifts like a scent. But if this is put into words and brought to your awareness, like grey mist it fades and vanishes like a breath. But even so remains in the rhyme a fragrance which mildly from the quiet bud, a moist eye calls.

Immer leiser wird mein Sclummer/Always Fainter Grows My Slumber
Always fainter grows my slumber, and like veils lies my sorrow trembling upon me. Often in dreams I hear you call before my door, nobody wakes and opens it for you, I awake and weep bitterly. Yes, I must die. Another you will kiss when i am pale and cold before the may breezes blow, before the thrush sings in the forest: Will you see me once more, come, oh come soon!

Ici-bas/Down Here
Down here all the lilacs die, all the songs of the birds are short, I dream of summers that last forever! Down here the lips lightly touch without leaving any of their softness i dream of kisses that last forever! Down here, all the men weep about their friendships or their loves, i dream of couples that last, that last forever!

Les berceaux/The Cradles
Along the Quai, the large ships, silently rocked by the surge take no notice of the cradles, that the hands of women rock. But the day of farewells will come for it must be that women weep, and curious men explore the horizons that entice! And on that day the large ships fleeing the port which diminishes, will feel their weight held back by the soul of the distant cradles.

Ombra mai fu/Shade There Never Was
Branches tender and beautiful of my beloved sycamore, for you shines the destiny; thunders, lightenings and tempests. Do not let them outrage your dear peace, nor let the west wind damage you! Shade there never was of a plant, more dear and pleasant than yours.

L'amour est un oiseau rebelle/Love Is a Rebellious Bird
Love is a rebellious bird that cannot be tamed and it is quite in vain that one calls to him if it suits him to refuse. Nothing avails, threat or prayer, one speaks well, the other is silent; and it is the other I prefer, he has said nothing but he pleases me. Love is free like a gypsy it has never known any law, if you do not love me, I love you; if I love you beware! But if I love you, beware! The bird that you thought you were capturing fluttered his wings and took flight; when love is distant you expect it in vain, you expect it no longer, it is here all around you quickly, quickly, it comes, it goes away, then it returns; when you think you hold it, it evades you; when you think you evade it, it holds you!

Upcoming Events

March

25 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta
Free admission

25 Monday, 7:30 pm
Double Bass Masterclass
with Visiting Artist **Joel Quarrington**
Admission at the door: $15

27 Wednesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble. Fordyce Pier, Director
Soloist: **Erin Rogers, saxophone**
Program will include works by Dahl, Orff, Holst and Grantham

28 Thursday, 8:00 pm
Faculty and Friends
Joel Quarrington, double bass
Janet Scott Hoyt, piano
Program will include works by *Caix d'Hervelois, Korngold, Shostakovitch, Brahms and Bottesini.*
Admission: $7/student/senior, $12/adult

April

5 Friday, 8:00 pm
Music at Convocation Hall
William Street, saxophone
Roger Admiral, piano
with ***The Edmonton Saxophone Quartet:*** **William H Street, soprano saxophone; Charles Stolte, alto saxophone; Kristofer Covlin, tenor saxophone; Jeff Anderson, baritone saxophone**. Program will include works by *Piet Swerts, Shih-Hui Chen, Patrick Cardy, William Albright, Henri Pousseur, Klaus de Vries, and Gavin Bryars.*
Admission: $7/student/senior, $12/adult

6 Saturday, 8: 00 pm
Master of Music Recital
Liana Bob, choral conducting
with The University of Alberta Jazz Choir *Happnin'*
Program will include works by Raminsh, Haydn, Weelkes and Mendelssohn. Free admission

7 Sunday, 3:00 pm
The University of Alberta Concert Band Concert
William H Street, Director
Program will include music by Stamp, German, Daehn, Haydn, Sousa, Knox, Holst and Iannaccone

7 Sunday, 8:00 pm
The University of Alberta
University Symphony Orchestra, **Madrigal Singers** and **Concert Choir**
Malcolm Forsyth, Conductor
Program will feature works by Forsyth, Poulenc, Verdi and Stravinsky
Soloist: **Andrew Wan, violin**
in the *Vieuxtemps Concerto No. 5*
Francis Winspear Centre for Music
Admission: $15/adult, $10/student/senior

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Samuel Hudson, baritone
with
Ariane Maisonneuve, piano
Joel Harder, piano

Saturday, March 23, 2002 at 8:00pm

Studio 27 **Fine Arts Building**

Department of Music
University of Alberta

Program

Selections from Les Nuits D'Eté — Hector Berlioz (1803-1869)
(Poetry by Theophile Gautier, Translations by Humphrey Procter-Gregg)
1. Villanelle
2. Le Spectre de la Rose
3. Au Cimetière

Selections from *Dichterliebe* — Robert Schumann (1810-1856)
(Poetry by Heinrich Heine, Translations by Arthur Komar)
1. In wunderschönen Monat Mai
2. Aus meinen Tränen Spriessen
3. Die Rose, die Lilie, die Taube
4. Wenn ich in deine Augen seh'
5. Ich will meine Seele tauchen
6. Im Rhein, im heiligen Strome
7. Ich grolle nicht

Intermission

O cessate di piagarmi — Alessandro Scarlatti (1659-1725)
Toglietemi la vita ancor
(Both translations by Nicholas Granitto and Waldo Lyman)

From *La Traviata* — Giuseppe Verdi (1813-1901)
(Libretto by Francesco Maria Piave, Translations by Martha Gerhart)
Di Provenza il mar, il suol

Selections from *Songs of Travel* — Ralph Vaughan Williams (1872-1958)
Text by Louis Stevenson
1. The Vagabond
2. Let Beauty Awake
3. The Roadside Fire
4. The Infinite Shining Heavens
5. Whither Must I Wander

Mr Hudson is a recipient of a Beryl Barns Memorial Award (Undergraduate), Universiade '83 Scholarship, Bessie Winspear Scholarship in Voice, and Edmonton Opera Guild Scholarship in Voice.

Reception to follow.

Les Nuits D'Eté (The Summer Nights)

1. **Villanelle**
When the new season will come,
When the frosts will have vanished,
We two shall go, my lovely one,
To gather lilies-of-the-valley in the woods.
Under our feet, picking the pearls
Which one sees trembling in the morn;
We shall go the hear the blackbirds,
We shall go to hear the blackbirds whistling;
Spring has come, my lovely one;
This is the blessed month for lovers;
And the bird smoothing its wings,
Says a poem on the rim of its nest.
Oh, come then to this mossy band
To talk of our glorious love,
And tell me with your voice so sweet,
Forever!
Far, far away, staying from our path,
Putting to flight the hidden rabbit
And the buck, in the mirror of the springs
Admiring its bent antlers;
Then homeward, so happy, so at ease,
Entwining our fingers to make a basket,
Let us return, carrying wild strawberries.

2. **Le Spectre de la Rose (The Spectre of the Rose)**
Open your closed eyelid
Gently touched by a virginal dream!
I am the spectre of the rose
That you wore last night at the ball.
You have taken me still covered with the pearls
Of the sprinkler's silvery tears,
And amidst brilliant festivities,
You carried me through the night.
O you, who were the cause of my death,
Without your being able to escape him,
My rose-coloured spectre will come
Every night to dance at your bedside.
But have no fear at all: I do not ask
Either a mass or De Profundis.
This fragrant perfume is my soul,
And I am from paradise.
My destiny could be envied,
And to have so beautiful a fate,
More than one would have given his life;
For on your breast I have my tomb,

2. **Le Spectre de la Rose (The Spectre of the Rose)** cont'd.
And on the alabaster where I repose,
A poet wrote with a kiss:
"Here lies a rose
Which all kings might envy."

3. **Au Cimetière (At the Graveyard)**
Do you know the white tomb
Where, with a plaintive sound, floats
The shadow of a yew-tree?
On the yew-tree a pale dove,
Sad and alone in the setting sun,
Sings its song.
An air morbidly tender,
Both pleasing and ominous
Which causes you pain
And which one wishes to hear eternally;
An air like the sigh in heaven
Of an angel in love.
One would think that an awakened soul
Cries out under the earth in unison
With this song.
And, grieving of being forgotten,
Complains by cooing very softly.
On the wings of music
One feels quietly reappearing
A reminiscence.
A Shadow, an angelic form,
Passes in a trembling light,
In a white veil.
The Marvels of Peru (an exotic flower) half-closed,
Spread their faint and sweet perfume
Around you.
And the tender form of a ghost
Murmurs, stretching her arms to you:
You will come back!
Oh, nevermore near the tomb
Shall I go, when night descends
With its dark mantle,
To hear the pale dove
Sing on the branch of the yew-tree
Its plaintive song!

Dichterliebe (A Poet's Love)

1. **In wunderschönen Monat Mai (In the lovely month of May)**

In the lovely month of May,
when all the buds were bursting,
Then within my heart love broke forth.
In the lovely month of May,
When all the birds were singing,
then I confessed to her
my longing and desire.

2. **Aus meinen Tränen Spriessen (From my tears spring up)**

From my tears spring up
many blooming flowers,
and my sighs become
a chorus of nightingales.
And if you love me, child,
I give you all the flowers,
and before your window shall sound
the song of the nightingale.

3. **Die Rose, die Lilie, die Taube (The rose, the lily, the dove)**

The rose, the lily, the dove, the sun-
I once loved them all with ecstatic love.
I love them no more, I love only
the little one, the dainty one, the pure one, the One.
She alone, the well-spring of all love,
is rose and lily and dove and sun.

4. **Wenn ich in deine Augen seh' (When I look into your eyes)**

When I look into your eyes,
all my sorrow and pain disappear;
but when I kiss your mouth,
then I become wholly well.
When I lie upon your breast,
a heavenly happiness comes over me;
but when you say: I love you!
then I must weep bitterly.

5. **Ich will meine Seele tauchen (I will dip my soul)**

I will dip my soul
into the chalice of the lily;
the lily shall breath
a song about my beloved.
The song shall quiver and palpitate
like the kiss of her mouth
that once she gave me
in a wonderfully sweet moment.

6. **Im Rhein, im heiligen Strome (The Rhine, the holy river)**

The Rhine, the holy river,
reflects in its waves,
with its great cathedral,
the great holy city of Cologne.
In the cathedral there hangs a painting
painted on gilded leather;
in the confusion of my life
it has shone kindly down upon me.
Flowers and cherubs float
about Our dear Lady.
Her eyes, her lips, her cheeks
are exactly like those of my love.

7. **Ich grolle nicht (I bear no grudge, even though my heart may break)**

I bear no grudge, even though my heart may break, eternally lost love! I bear no grudge. However you may shine in the splendor of your diamonds, no ray of light falls in the darkness of your heart. I have long known this. I saw you in a dream, and saw the night within the void of your heart, and saw the serpent that is eating your heart- I saw, my love, how very miserable you are. I bear no grudge.

O Cessate di Piagarmi (O Cease to Torment Me)

O cease to torment me,
O, let me die.
Ungrateful, spiteful eyes,
Colder than ice and marble,
Cold and deaf to my plight.
Worse than a snake, worse than a viper,
Cruel and deaf to my sighs,
Wicked, disdainful eyes,
You are capable of giving me life,
Yet you delight in my suffering.

Toglietemi la vita ancor (Take Even my Life)

Take also my life,
Cruel heavens,
If you wish to deprive me of my love,
Take also my life.

Deny me the light of day,
Ruthless spheres,
If you are set on tormenting me,
Take also my life.

Di Provenza il mar, il suol (Who Erased the Sea, the Soil)
Who erased the sea, the soil
of Provence from your heart?
What destiny stole you away
from your native, resplendent sun?
Oh, do you remember in your sorrow
that joy glowed in you there
and that there alone peace
can still shine upon you.
God has guided me!

Ah, you don't know how much
your old father has suffered!
With you far away, his home became full of misery.
But if in the end I find you again,
if hope didn't fail in me,
if the voice of honor
didn't become completely silenced in you,
God has heard me!

Upcoming Events

March
25 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta. Free admission

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Double Bass Masterclass with Visiting Artist **Joel Quarrington**. Admission at the door: $15

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The University of Alberta Symphonic Wind Ensemble
Fordyce Pier, Director
Soloist: **Erin Rogers, saxophone**
Program will include works by Dahl, Orff, Holst and Grantham

28 Thursday, 8:00 pm
Faculty and Friends
Joel Quarrington, double bass
Janet Scott Hoyt, piano
World-renowned Double Bass player Program will include works by performing works for Double Bass including the *Sonata in A Major* by Cesar Franck.
Admission: $7/student/senior, $12

April
5 Friday, 8:00 pm
Music at Convocation Hall
William Street, saxophone
Roger Admiral, piano
with ***The Edmonton Saxophone Quartet:*** **William H Street, soprano saxophone; Charles Stolte, alto saxophone; Kristofer Covlin, tenor saxophone; Jeff Anderson, baritone saxophone**. Program will include works by Piet Swerts, Shih-Hui Chen, Patrick Cardy, William Albright, Henri Pousseur, Klaus de Vries, and Gavin Bryars.
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The University of Alberta University Symphony Orchestra, Madrigal Singers and **Concert Choir**
Malcolm Forsyth, Conductor
Program will feature works by Forsyth, Poulenc, Verdi and Stravinsky
Soloist: **Andrew Wan, violin** in the *Vieuxtemps Concerto No. 5*
Francis Winspear Centre for Music
Admission: $15/adult, $10/student/senior

8 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free Admission

8 Monday, 8:00 pm
Master of Music Recital
Julie Amundsem, cello. Free admission

8 Monday, 8:00 pm
Grant MacEwan College and University of Alberta Jazz Bands Concert. Ray Baril and Tom Dust Salute to the Bands: A Tribute to the Great Swing Bands of the 1930s and 1940s. John L Haar Theatre, Jasper Campus, Grant MacEwan College.
Admission: $10/adult, $8/student/senior
For more information, please call 497-4436

department of Music

Unless otherwise indicated
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Convocation Hall, Arts Building, University of Alberta
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In Recital

Shannon Kolotyluk, mezzo-soprano

assisted by
Donna Noton, piano
Joel Harder, piano
Ronda Metszies, violoncello

Sunday, March 24, 2002 at 2:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

Ich will den Herren loben allezeit, SWV 306 (1639) — Heinrich Schütz (1585-1672)
(Psalm 34, verse 2-5,7)
Bringt her dem Herren, SWV 283 (1636)
(Psalm 29, verse 1-2)

Ronda Metszies, violoncello

From *La rencontre imprévue* (1764) — Christoph Willibald Gluck (1714-1787)
Bel inconnu
Je cherche à vous faire
(L.H. Dancourt)

Ch'io mi scordi di te?...
Non temer amato bene, KV 505 (1786) — Wolfgang Amadeus Mozart (1756-1791)
(Author Unknown)

Joel Harder, piano

Intermission

Glückes genug, Op. 37, No. 1 — Richard Strauss (1864-1949)
(Detlev Freiherr von Liliencron)
Breit' über mein Haupt, Op. 19, No. 2
(Adolf Friedrich Graf von Schack)
Allerseelen, Op. 10, No. 8
(Hermann von Gilm zu Rosenegg)
Zueignung, Op. 10, No. 1
(Hermann von Gilm)

Mandoline, Op. 58, No. 1 — Gabriel Fauré (1845-1924)
Prison, Op. 83, No. 1
En Sourdine, Op. 58, No. 2
(Paul Verlaine)

The Daisies, Op. 2, No. 1 — Samuel Barber
(James Stephens) — (1910-1981)
With rue my heart is laden, Op. 2, No. 2
(A.E. Housman from "A Shropshire Lad")
Bessie Bobtail, Op. 2, No. 3
(James Stephens)
Nocturne, Op. 13, No. 4
(Frederic Prokosch from "The Carnival")

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Kolotyluk.

Ms Kolotyluk is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Johann Strauss Foundation Scholarship.

Reception to follow in the Arts Lounge.

Translation

Ich will den Herren loben allezeit/I will praise the Lord at all times
I will praise the Lord at all times: His praise shall continually be on my lips. Hallelujah. My soul shall boast in the Lord: The meek shall hear and rejoice. Hallelujah. O magnify the Lord with me and let us exalt his name together. Hallelujah. I sought the Lord and he answered me, and delivered me from all my fears. Hallelujah. And saved me out of all my troubles. Hallelujah.

Bringt her dem Herren/Give to the Lord
Give unto the Lord, O mighty ones, Give unto the Lord glory and strength. Hallelujah. Give unto the Lord the glory due his name; Worship the Lord in the splendor of his holiness. Hallelujah. All the earth shall pray to thee and shall sing praise unto thee; They shall sing praise to thy name. Hallelujah.

Bel inconnu/Fair unknown youth
Fair unknown youth, by love, brought here to inflame with love all breasts; your beauty has conquered a cruel fair one, and her heart, for so long hard as stone, now feels the pangs of love. The fair one who burns with love for you, fortunate mortal, has the Sultan at her feet; no prize could be greater than she. Through the chink of a shutter she saw you; a sudden pain pierced her heart; tenderly she sighed then she cried out: Heavens, Heavens! What do I see! Ah! It is he, It is he.

Je cherche à vous faire/I seek to make
I seek to make your happiness complete, but if, seeking to please you, (Be it said entre nous) I should beg you to love me, will you refuse? Speak freely, you have nothing to fear, will you not surrender? Gaze, Gaze on my charms

Ch'io mi scordi di te?/How could I forget you?
How could I forget you? How can you counsel me to give myself to another man? You believe that I could still live? Ah no, my life would be much worse than death! Let death come! Fearless, I await it. But, how could I long for another, to another, give my affections? How could I attempt it? Ah, I would die of sorrow.

Fear not, well beloved, my heart will always be yours. I can bear this great pain no longer, my spirit faints. You sigh? O fatal grief! Think at least, what a moment this is! O God, I cannot explain. Barbarous stars, merciless stars, why always so much severity? Beautiful souls, who see my pain in this moment, tell me, why a faithful heart should suffer such torment.

Glückes genug/Abundant Happiness
When softly in my arms you slept, and I could hear you breathe, you, in your dream, did call my name, about your mouth there beamed a smile- abundant happiness that was.
And when, after a hot, hard day you banished weighty care from me, when against your heart I lay and of a tomorrow thought no more-abundant happiness that was.

Breit über mein Haupt/Spread over My Head
Spread over my head your black hair, lower to me your face, then into my soul so clear and bright the light of your eyes will stream. I want not the glory of the sun above, nor the gleaming crown of stars. I want only the night of your raven locks and the radiance of your glance.

Allerseelen /All Souls' Day
Set on the table the fragrant mignonettes, bring in the last red asters, and let us speak of love again, as once in May. Give me your hand to clasp in secret, if people see, I do not care; give me but one of your sweet glances, as once in May. Each grave today is flowering and fragrant, for one day of the year the dead are free, come close to my heart, and so be mine again, as once in May.

Zueignung/Dedication
Yes, dear soul, you know, away from you I'm in torment, love makes hearts sick, Have thanks. Once I, drinker of freedom, held high the amethyst goblet and you blessed that draught, Have thanks. And you drove out from it the evil ones, till I, as never before, holy, sank holy upon your heart, Have thanks!

Mandoline/Mandolin
The serenaders and the beauties who listen, exchange trivial conversation beneath the singing boughs. There is Thyrsis and Amyntas and the eternal Clytander, and there is Damis, who for many a heartless woman wrote many a tender verse. Their short silk jackets, their long dresses with trains, their elegance, their joy and their soft blue shadows whirl about in the ecstasy of a pink and gray moon; And the mandolin chatters amid the shudders of the breeze.

Prison
The sky above the roof is so blue, so calm; A tree above the roof waves its branches. The bell in the sky that is seen, softly rings; A bird on the tree that is seen, sings its lament. My God, my God, life is out there, simple and tranquil! That peaceful sound comes from the city. What have you done, you there, crying endlessly, Say, what have you done, you there, with your youth?

En sourdine/Muted
Calm in the half-daylight that the high branches create, let us thoroughly steep our love in this deep silence. Let us mingle our souls, our hearts and our enraptured senses amid the vague languors of the pines and the arbutus. Half-close your eyes, cross your arms on your breast, and from your sleeping heart drive away all purpose forever. Let us abandon ourselves to the rocking and gentle breeze that comes and at your feet wrinkles the waves of the auburn lawns. And when, solemnly, the evening falls from the black oaks, voice of our despair, the nightingale will sing.

In Recital

Dubrena Myroon, French horn

assisted by
Judy Loewen, piano

Sunday, March 24, 2002 at 8:00 pm

Concertino for Horn and String Orchestra, Op. 45, No. 5 (1955) — Lars-Erik Larsson (1908-1986)
- I. Allegro Moderato
- II. Lento Cantabile
- III. Allegro Vivace

En Forêt, Op. 40 (1941) — Eugène Bozza (1905-1992)

Auf dem Strom (1828) — Franz Schubert (1797-1828)

Carmen So, soprano

Intermission

Sonata for Alto Horn (1943) — Paul Hindemith (1895-1963)
- I. Ruhig bewegt
- II. Lebhaft
- III. Sehr Langsam
- IV. Lebhaft

Aesop's Fables (1992) — Anthony Plog (b. 1947)
- I. The Tortoise and the Hare
- II. The Mouse and the Lion
- III. The Wind and the Sun
- IV. The Dove and the Ant
- V. The Mule

with **Paul Myroon, narrator**

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Myroon.

Ms Myroon is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Please join us for a reception in the Arts Lounge.

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

Noon-Hour Organ Recital

with **University of Alberta**
Department of Music Organ Students
Hyo-Young Park
Robert Zylstra
Natalie VanBrabant
and **guests**
Andrew Wan, violin
Jeany Kim, organ

Monday, March 25, 2002
at 12:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Prelude, Fugue and Chaconne — Dietrich Buxtehude (1637-1707)

Jeany Kim

Poem (1942) — Leo Sowerby (1895-1968)

Andrew Wan, violin
Hyo-Young Park

Prelude in G, BWV 541 — Johann Sebastian Bach (1685-1750)

Le Tombeau de Titelouze — Marcel Dupré (1886-1971)
Placare Christe Servulis

Robert Zylstra

Suite Gothique, Op. 25 — Léon Boëllman (1862-1897)
IV Toccata

Natalie VanBrabant

La Nativité du Seigneur — Olivier Messiaen (1908-1992)
IX Dieu Parmi Nous

Hyo-Young Park

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

March
25 Monday, 7:30 pm
Double Bass Masterclass
with Visiting Artist **Joel Quarrington**
Admission at the door: $15

27 Wednesday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
Fordyce Pier, Director
Soloist: **Erin Rogers, saxophone**
Program will include works by
Dahl, Orff, Holst and Grantham

28 Thursday, 8:00 pm
Faculty and Friends
Joel Quarrington, double bass
Janet Scott Hoyt, piano
World-renowned Double Bass player
Program will include works
byperforming works for Double Bass
including the *Sonata in A Major*
by Cesar Franck.
Admission: $7/student/senior, $12/adult

April
5 Friday, 8:00 pm
Music at Convocation Hall
William Street, saxophone
Roger Admiral, piano
with ***The Edmonton Saxophone Quartet:*** **William H Street, soprano saxophone; Charles Stolte, alto saxophone; Kristofer Covlin, tenor saxophone; Jeff Anderson, baritone saxophone**. Program will include works by Piet Swerts, Shih-Hui Chen, Patrick Cardy, William Albright, Henri Pousseur, Klaus de Vries, and Gavin Bryars.
Admission: $7/student/senior, $12/adult

6 Saturday, 8: 00 pm
Master of Music Recital
Liana Bob, choral conducting
with The University of Alberta Jazz Choir *Happnin*. Program will include works by Raminsh, Haydn, Weelkes and Mendelssohn. Free admission

7 Sunday, 3:00 pm
The University of Alberta
Concert Band Concert
William H Street, Director
Program will include works by Stamp, German, Daehn, Haydn, Sousa, Knox, Holst and Iannaccone

7 Sunday, 8:00 pm
The University of Alberta
University Symphony Orchestra, **Madrigal Singers** and **Concert Choir**
Malcolm Forsyth, Conductor
Program will feature works by Forsyth, Poulenc, Verdi and Stravinsky
Soloist: **Andrew Wan, violin** in the *Vieuxtemps Concerto No. 5*
Francis Winspear Centre for Music
Admission: $15/adult,
$10/student/senior

8 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free Admission

8 Monday, 8:00 pm
Master of Music Recital
Julie Amundsem, cello. Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Erin Waugh, guitar

Tuesday, March 26, 2002 at 8:00 pm

Fandango	Santiago de Murcia (1685-1732)
Fantasie Tombeau sur la Mort de M. Comte De Logy	Silvius Leopold Weiss (1686-1750)
Suite en La Mineur Preludio Allemande Sarabande Gavotte Gigue	Manuel M. Ponce (1882-1948)

Intermission

El Sueño de la Munequita (The Sleep of the Little Doll) Un Sueño en la Floresta (A Dream in the Forest)	Agustín Barrios Mangoré (1885-1944)
Invocación y Danza: Hommage a Manuel de Falla (1961)	Joaquín Rodrigo (1901-1999)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Waugh.

Mr Waugh is a recipient of a Beryl Barns Memorial Scholarship (Undergraduate).

Erin would like tonight's recital to be a statement of gratitude to all those who share his dreams.

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

University of Alberta
Department of Music

Symphonic Wind Ensemble

Fordyce Pier, Director
Brock Campbell, guest conductor
Soloist: Erin Rogers, saxophone

Wednesday, March 27, 2002 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

J'ai été au bal (1999) — Donald Grantham

Concerto for Alto Saxophone and Wind Orchestra (1949; rev. 1953) — Ingolf Dahl (1912-1970)

I. Recitative
II. Adagio
III. Rondo alla Marcia

Soloist: **Erin Rogers, saxophone**

Intermission

Second Suite in F, Op. 28, No. 2 (1911) — Gustav Holst (1874-1934)

I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the "Dargason"

Brock Campbell, guest conductor

Carmina Burana (1936) — Carl Orff (1895- 1982) arr Krance

1. O Fortuna, velut Luna (O Fortune, variable as the moon)
2. Fortune plango vulnera (I lament Fortune's blows)
3. Ecce gratum (Behold the spring)
4. Tanz — Uf dem anger (Dance — On the lawn)
5. Floret silva (The noble forest)
6. Were diu werlt alle min (Were the world all mine)
7. Amor volat undique (The God of Love flies everywhere)
8. Ego sum abbas (I am the Abbot)
9. In taberna quando sumus (When we are in the tavern)
10. In trutina (I am suspended between love and chastity)
11. Dulcissime (Sweetest boy)
12. Ave formosissima (Hail to thee, most beautiful)
13. Fortuna Imperatrix Mundi (Fortune, Empress of the World)

University of Alberta Symphonic Wind Ensemble, 2001-2002
Fordyce Pier, Director

Flute
Sarah Bouthillier
Cassie Lehman
Nicole Fraser
Adam Wiebe (Pic.)

Oboe
Adam Garvin
Michelle Foster
Alyssa Miller (Eng. Hrn.)

Bassoon
Joanne Carson
April Mangham
Ondrej Golias (Contra)

Clarinet
Sarah Holmstrom
Katie McKee

Heidi Piepgrass
Karline Hays
Peter Sims (E-flat)

Courtney Welwood
Jamie Southeran
Lyndsey Cohen

Bass Clarinet
Sherri Cohen

Alto Saxophone
Erin Rogers
Eric Goluszka
Adam Eccles

Tenor Saxophone
Alfredo Mendoza

Baritone Saxophone
Sean Patayanikorn

Horn
Dubrena Myroon
Scott Reynolds
Tammy Hoyle
Nicola Peffers

Cornet
Nancy McBride
Jeremy Maitland

Sheena Hyndman

Jeff Bryant

Trumpet
Leila Flowers
Ben Comer

Tenor Trombone
Jim Chilton
Joanna Henshaw

Bass Trombone
Ted Huck

Euphonium
Ed Stein
Lara Hyndman

Tuba
André Guigui
Brock Campbell

Percussion
Court Laslop
Melissa Edwards
Jessica Faulds
Janna Kozuska
Ruston Vuori

String Bass
Mathew Stepney

Keyboards
Michelle Santiago
Ariane Maisonneuve

Manager
Erin Rogers

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Master of Music Recital
Julie Amundsem, cello. Free admission

8 Monday, 8:00 pm
Grant MacEwan College and University of Alberta Jazz Bands Concert. Ray Baril and Tom Dust
Salute to the Bands: A Tribute to the Great Swing Bands of the 1930s and 1940s. John L Haar Theatre, Jasper Campus, Grant MacEwan College.
Admission: $10/adult, $8/student/senior
For more information, please call 497-4436

department of Music

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Convocation Hall, Arts Building, University of Alberta
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FACULTY & *friends*

Joel Quarrington, double bass
Janet Scott Hoyt, piano

Thursday, March 28, 2002
at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Elegy in D — Giovanni Bottesini (1821-1889)

Suite in D Minor — Louis Caix d'Hervelois (1670-1760)
- Prelude
- Allegro
- Menuett
- Plainte
- La neapolitaine

Adagio — Dmitri Shostakovitch (1906-1975)

Duetto for cello and bass — Gioachino Rossini (1792-1868)
- Allegro
- Andante molto
- Allegro

Intermission

Sonata in A Major (1886) — César Franck (1822-1890)
- Allegretto ben moderato
- Allegro
- Recitativo-fantasia
- Allegretto poco mosso

Joel Quarrington has long been recognized as Canada's foremost double bassist and is regarded as one of the world's leading players. His colourful performance style has entertained audiences across the country and around the world. Toronto Life magazine said, "If Joel Quarrington had been born a century or so ago, we'd be reading about his exploits in liner notes and music journals."

Born in Toronto, Joel Quarrington began studying the double bass at the Royal Conservatory of Music when he was thirteen. Subsequent studies took him to Italy and Austria. After more than a decade of leading the bass sections in the Hamilton Philharmonic and later the Canadian Opera Company Orchestra, in September 1991 he assumed the position of principal double bass of the Toronto Symphony Orchestra. Quarrington has recently accepted the position of principal double bass of the National Arts Centre Orchestra. He takes up his new position at the National Arts Centre at the beginning of the 2002-2003 season.

A past winner of the Geneva International Competition, Joel has made solo appearances in Canada, the United States, Europe and China. He has played concerti with many Canadian orchestras including those of the National Arts Centre, Edmonton, Winnipeg, Hamilton, and as well as the Toronto Symphony.

A double bass teacher for the Royal Conservatory of Music, and the National Youth Orchestra of Canada, he is also a renowned chamber musician and much sought after for chamber music festivals throughout North America. Joel performs on an Italian bass made in 1630 by the Brescian master, Giovanni Paolo Maggini. He is a strong advocate of the unusual practice of tuning the bass in fifths, an octave lower then the cello.

Joel's latest CD, *Virtuoso Reality* on CBC Records, was released to critical acclaim, as was his earlier NAXOS CD of music by Giovanni Bottesini. He recently began preparing Vol.2 of the NAXOS Bottesini series, recording duos with celebrated soprano Nancy Argenta and with the Philadelphia Orchestra's principal bassist, Hal Robinson.

For more information about Joel Quarrington visit his website at www.joelquarrington.com.

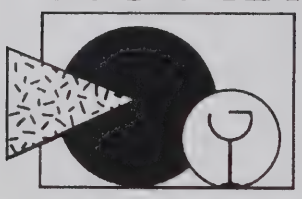
Janet Scott Hoyt is widely known as a pianist, teacher and adjudicator. Her university studies were completed at the University of Alberta. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menachem Pressler. Since 1973, she has been a member of the music faculty at The Banff Centre, and in 1995, was nominated to lead the Collaborative Pianists Faculty there. Through her long association with The Banff Arts Festival, she has performed with many artists of international reputation and with students from around the world. She was named to the piano faculty of the Department of Music at the University of Alberta in 1998.

Lucky Winners!

Congratulations to our lucky winners, Jamie Moffat and Janice Misiwich, who entered our draw at the last ***Faculty & Friends*** concerts and have won the latest CD recording from cellist Tanya Prochazka and pianist Janet Scott Hoyt

THE EDMONTON ART GALLERY

GOURMET



GOODIES

University of Alberta

In Recital

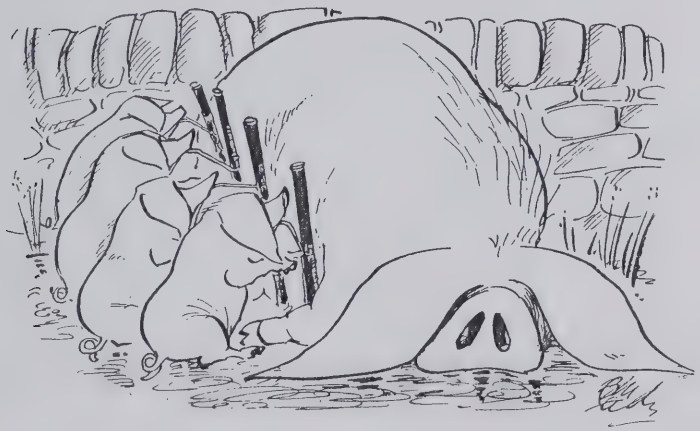
Joanne Carson - bassoon

April Mangham - bassoon

Aaron Hryciw - bassoon

Ondrej Golias - bassoon and contrabassoon

with pianistic expertise from Rob Curtis



Friday, March 29, 2002, 8 pm
Convocation Hall
Old Arts Building
University of Alberta

Convocation Hall

Department of Music
University of Alberta

Programme

Julius Weissenborn (1837 - 88)
Six Trios, op. 4
2. Polonaise: The first ball with the beloved
3. Polka: Tea dance in the little country manor
5. Turkish March: Midnight parade of the Guard

-=-=-=-=-

Paul Hindemith (1895 - 1963)
Sonata for bassoon and piano (1938)
1. Leicht bewegt
2. Langsam - Marsch - Beschluß, Pastorale (Ruhig)

Joanne Carson, bassoon

-=-=-=-=-

Dietrich Erdmann (*1925)
Jeu pour Trois (1995)
1. Allegro moderato
2. Lento
3. Allegro giocoso

-=-=-=-=-

Conradin Kreutzer (1780 - 1849)
Variations in B flat for bassoon and orchestra
Adagio
Andante grazioso
Var. 1 (a tempo)
Var. 2 (a tempo)
Var. 3 (Più lento) - Tempo di Polacca

April Mangham, bassoon

-=-=-=-=-

Adolf Bergt (1822 - 62)
Trio
3. Scherzo

-= Intermission =-

Anonymus (16th century)
Heth sold ein meisken garn om win

Sergei Prokofief (1891 - 1953)
Humorous Scherzo, op. 12 no. 9 (1912)

Peter Schikele
Last Tango in Bayreuth (1973)

-=-=-=-=-

Alan Ridout (1934 - 96)
Folies de Paris for contrabassoon and piano (1996)
1. The Gare du Nord
2. David at the Louvre
3. Maxim's
4. Up the Eiffel Tower
5. Fred Barlow at the Opera Comique

Ondrej Golias, contrabassoon

-=-=-=-=-

Marguerite Monnot (1903 - 61), arr. John Miller
Milord

Alan Ridout
Pigs - A present for Gordon Jacob (1973)

Gus Edwards (1879 - 1945), arr. David Carroll
In My Merry Oldsmobile

-=-=-=-=-

-= Reception to follow in the Arts Lounge =-

In Recital

Jorgianne Talbot, soprano

assisted by

Roger Admiral, piano

Saturday, March 30, 2002 at 8:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

From *Oedipus* (1692) — Henry Purcell (1659-1695)
- Music for a while
- Bess of Bedlam

Six German Songs, Op. 103 (1837) — Louis Spohr (1784-1859)
- I Sei still mein Herz
- II Zwiegesang
- III Sehnsucht
- IV Wiegenlied
- V Das heimliche Lied
- VI Wach auf

Peter Sims, clarinet

Intermission

From *Manon* (1884) — Jules Massenet (1842-1912)
- Adieu, notre petite table

From *Samson et Dalila* (1877) — Camille Saint-Saëns (1835-1921)
- Mon coeur s'ouvre à ta voix

Selections from *Opus 1* (1846) — Fanny Mendelssohn-Hensel (1805-1847)
- Warum sind denn die Rosen so Blass
- Gondellied
- Schwanenlied

Selections from the *Hermit Songs*, Op. 29 (1952-3) — Samuel Barber (1910-1981)
(Irish text of 8th-13th centuries)
- I At Saint Patrick's Purgatory
- II Church Bell at Night
- III St. Ita's Vision
- V The Crucifixion
- VII Promiscuity
- VIII The Monk and His Cat
- X The Desire for Hermitage

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Talbot.

Ms Talbot is a recipient of a Vienna Opera Ball Society Scholarship.

Special thanks to Harold Wiens for his teaching, time, and support.

Reception to follow in the Arts Lounge.

Translations

Six German Songs, Opus 103

I Sei still mein Herz (Be still my Heart)
Carl B. V. Schweitzer
I guarded the feelings of hope in my breast. My eyes glowed with the joy of life, whose magic held me fast, whenever I listened to its flattering voice. Its echo now is lost in life's storm. Be still my heart; think not on it. For this, is truth; the other was madness! With glory of springtime the earth was aglow. The sun was ever warmer and brighter, and spring lit the room where I paced to and fro. My heart beat faster and lighter with a new hope awakening my spirit. But in the sharp sudden frost my spirit was withered and killed. Be still my heart; think not on it. For this is truth; the other was madness! I built a bridge of flowers and sunshine as a path for life's pilgrimage. I consecrated myself to the highest ideals with mankind's approval as my most precious reward. Now I hear derisive laughter. Be still my heart; think not on it. For this, now is truth; the other was madness!

II Zwiegesang (Duet)
R. Reinick
In a lilac bush, sat a little bird on a lovely May night. Underneath, a maiden sat in the tall grass on a lovely May night. When the maiden sang, the bird ceased its singing. When the bird sang, the maiden listened and far off resounded this lovely duet throughout the moonlit valley. Of what sang the bird on that lovely night? Of what sang the maiden? Of spring sunshine sang the bird: of love's bliss sang the maiden. Oh, how their singing captured my heart. I shall never forget it all my life long!

III Sehnsucht (Longing)
Emanuel Geibel
I look into my heart; I look into the world and my eyes overflow. The distance beckons with a golden light. But the North holds me fast; I never can reach it. Oh, the fetters are strong and the world is wide and so fleeting is the time.

III Sehnsucht (Longing), cont'd.
I know a land where from sunny green and sunken temples the grapes grow. There is a colourful foliage of grapes; where from the purple wave the shore is covered with foam. And of coming singers the laurel dreams. From far beckons it and attracts the yearning mind. And I cannot go there. Oh had I wings to soar through the blue sky. Longed I to bathe in the sun and its scents; yet to no avail. An hour upon hour disappears. Mourn for lost youth; bury the song. Oh, the fetters are strong and the world is wide and so fleeting is the time.

IV Wiegenlied (Lullaby)
Hoffman Von Fallersleben
All is still in sweet repose; now, sleep my child. Outside the wind whispers - lu, lu, lu, sleep my child, sleep my child. Close your little eyes, those two little buds; when the sun rises tomorrow they will bloom like flowers - bloom like flowers. And I behold the flowers and I kiss your eyes. And in my heart, I forget it is still spring.

V Das heimliche Lied (The Secret Song)
E. Koch
There is hidden pain deep within the heart which cannot be expressed or made known to the world. There are secret longings that are fearful of the light. There are hidden tears; the stranger sees not. There is rapt immersion into an inner world where fields of peace beckon, brightened by starlight. There on sunken paths, the soul builds a heaven and joyously confides its thought to the lips.
There is a quiet and painful withdrawal which no one is allowed to see. The heavily pressed heart says not what it needs. When into pain it breaks - it bleeds out; the stranger sees not. There is a soft tender slumber where sweet peace lives; where quiet rest of the tired, painful soul heals. Yet it gives a beautiful hope which ascends over the world where the heart that is open and full of love flies.

VI Wach auf (Wake up)
(author unknown)
Why do you stand about wondering and pondering so long? Love awakened a long time ago! Do you hear the ringing all around, birds singing with sweet song, little leaves sprouting from old trunks? Love flows through each branch and twig. Little droplets trickle from the spring; the little brook soon bubbles with might. Heaven bows into the clear water, reflecting its blue so gloriously. There is a joyous swirling to form and sound an eternal submitting to everlasting desire.

Adieu, notre petite table (Farewell, our little table)
libretto by Henri Meilhac and Philippe Gille
Farewell, our little table which brought us together so often! Farewell, our little table so grand, however, for us! One takes up - it's unbelievable- so little room sitting close together! Farewell, our little table! The same drinking glass was ours; each of us, when he drank, searched in it for the lips of the other. Ah, poor friend - how he loved me! Farewell, our little table!

Mon coeur s'ouvre à ta voix (My heart opens up at your voice) libretto by Ferdinand Lemaire
My heart opens up at your voice as the flowers open up at the kisses of dawn! But, oh my beloved, so as better to dry my tears, may your voice speak again! Tell me that you return to Dalila forever; repeat to my tender love the promises of former times - those promises that I loved! Ah, respond to my tenderness! Fill me with ecstasy! Just as one seeks the stalks of wheat undulate beneath the gentle breeze, so my heart quivers, ready to be consoled at your voice that is dear to me! The arrow is less quick to bring death than your lover is to fly into your arms! Samson, I love you!

Warum sind denn die Rosen so Blass (Why are the roses so pale)
Heine
Why are the roses so pale? Tell me my love, why? Why in the green grass are the blue violets so silent? Why sings with such a loud plaint, the larks in the sky? Why does such a withered-blossom fragrance waft from the balsam plant? Why does the sun shine so coldly and annoyingly upon the fields? Why is the earth so gray and barren like a grave? Why am I myself so sick and sad? My sweet-heart, speak? O speak, love of my entire heart, why are you leaving me?

Gondellied (Gondola Song)
O come to me when through the night wanders a host of stars. Then glide with us in the moon's splendor in the gondola over the sea. The breeze is gentle as love's joking gently plays on us with golden glow. The zither sounds and attracts the heart into desire. O come to me when through the night wanders a host of stars. Then glide with us in the moon's splendor in the gondola over the sea.

Schwanenlied (Swan Song)
Heine
A stars falls from it sparking height. It is the star of love that I see falling. So many white leaves fall from the apple tree, the teasing breezes come and propel their flight. A swan sings on the pond and glides back and forth, always singing softly, it sinks into the watery grave. It is so quiet and dark, gone are leaf and blossom. The star vanishes, crackling. The swan's song has died away.

In Concert

Student Chamber Music Ensembles

Tuesday, April 2, 2002 at 5:00 pm

Suite from *Histoire du soldat* (1918) — Igor Stravinsky (1882-1971)
6. Trois dances (Tango, Valse, Ragtime)
7. Dance du diable
8. Grand choral
9. Marche triomphale du diable

Alycia Au, violin
Mathew Stepney, double bass
Jeremy Doody, clarinet
Ondrej Golias, bassoon
Sheena Hyndman, trumpet
Alden Lowrey, trombone
Court Laslop, percussion

Temporal Variations for Oboe and Piano (1936) — Benjamin Britten (1913-1976)
1. Theme
2. Oration
3. March
4. Excercises
5. Commination
6. Choral
7. Waltz
8. Polka
9. Resolution

Adam Garvin, oboe
Joel Harder, piano

Flute Quartet in D Major, K 285 (1777) — Wolfgang Amadeus Mozart (1756-1791)
1. Allegro
2. Adagio
3. Rondo

Sarah Bouthillier, flute
Elly McHan, violin
Jeremy Tusz, viola
Julie Amundsen, cello

Liederkreis, Op. 39 (1840) — Robert Schumann (1810-1856)
1. In der Fremde
2. Intermezzo
3. Waldesgesprach
5. Mondnacht
6. Schöne Fremde
8. In der Fremde

Sonya Eagles, soprano
Janna Olson, piano

Duet No. 4 (1841) — Otto Nicolai (1810-1849)
1. Allegro
2. Andante

Dubrena Myroon and **Tammy Hoyle, horn**

Second Cretacean Suite — Roger Deegan (b. 1929)
1. True North, Strong and Free
2. Musette
3. Ulalume
4. Tchargah Khorrami
5. Turn, Magic Wheel

Tammy Hoyle, horn
Ted Huck, bass trombone
Laurel Ralston, trumpet

Convocation Hall

Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Tuesday, April 2, 2002 at 8:00 pm

Pastoral (1940) — Elliott Carter (b.1908)

Adam Eccles, saxophone
Rob Curtis, piano

Divertimento for Trumpet, Trombone and Piano (1946) — Boris Blacher (1903-1975)

1. Allegro
2. Andantino
3. Presto
4. Moderato
5. Allegretto
6. Quarter =56
7. Presto

Nancy McBride, trumpet
James Chilton, trombone
Ariane Maisonneuve, piano

Songs from the Chinese (1957) — Benjamin Britten (1913-1976)

1. The Big Chariot
2. The Old Lute
3. The Herd-Boy

Tracy Fehr, soprano
Andrew Switzer, guitar

Quatuor de Saxophones (1981) — Jindřich Feld (b.1925)

1. (unnamed)
2. Elegia
3. Scherzo

Erin Rogers, soprano saxophone
Eric Goluszka, alto saxophone
Alfredo Mendoza, tenor saxophone
Sean Patayanikorn, baritone saxophone

Zigeunermelodien (1880) — Antonin Dvořak (1842-1904)

1. My song of love
2. Ei! Triangle be chiming
3. Here in the wood
4. Set the fiddles scraping
5. Following sleeve and trouser

Songs for the Four Parts of the Night (1983) — Nancy van de Vate (b. 1930)

1. In the blue night
2. In the dark I enter
3. I see spirit tufts of white feathers
4. In the great night
5. I am going to see the land

Mark Cahoon, bass baritone
Eleni Pappa, piano

Convocation Hall

Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Wed April 3, 2002 at 6:00 pm

Songs From the Chinese (1957) — Benjamin Britten (1913-1976)
1. Autumn Wind

Folk Song Arrangements
1. Sailor-boy
2. I Will Give My Love an Apple
3. Soldier and the Sailor
4. Bonny at Morn

Tanis Taylor, soprano
Erin Waugh, guitar

Trio for Violin, Cello and Piano in B Major (1889) — Johannes Brahms (1833-1897)
1. Allegro con Brio

Sabrina Steed, violin
Simo Eng, cello
Lisa Bing, piano

String Quartet in F Major (1903) — Maurice Ravel (1875-1938)
2. Assez vif - Tres rythme
4. Vif et agite

Andrew Wan, violin
Elizebeth McHan, violin
Luc Barton, viola
David Eggert, cello

A Legend of Bregenz (1897) — Wilfred Bendall (1850-1920)
1. Prologue
2. Legend
3. Epilogue

Kym White, soprano
Annalise Mikulin, soprano
Lesley Anne Foster, mezzo-soprano
Natalie VanBrabant, piano

Three Songs, Op. 2 (1927-34) — Samuel Barber (1910-1981)
1. The Daisies
2. With rue my heart is laden
3. Bessie Bobtail

Three Songs, Op. 10 (1935-36)
1. Rain has fallen
3. I hear an army

Michael Kurschat, baritone
Ruston Vuori, piano

Poem for Violin and Organ (1942) — Leo Sowerby (1895-1968)

Andrew Wan, violin
Hyo-young Park, organ

Convocation Hall

Arts Building, University of Alberta

In Concert

Student Chamber Music Ensembles

Wednesday, April 3, 2002 at 8:00 pm

Suite für 2 Violinen, Violoncello und Klavier (linke Hand), Op. 23 (1930) — Erich Wolfgang Korngold (1897-1957)
2. Walzer
1. Präludium und Fuge

Trang Nguyen and **Sabrina Steed, violin**
Martin Kloppers, cello
Michelle Santiago, piano

Hermit Songs, Op. 29 (1953) — Samuel Barber (1910-1981)
1. At Saint Patrick's Purgatory
2. Church Bell at Night
3. St. Ita's Vision
4. The Heavenly Banquet
5. The Crucifixion
6. The Monk and his Cat
7. Sea-Snatch

Megan Hall, soprano
Ariane Maisonneuve, piano

Duetto per Violoncello e Contrabasso (1824) — Gioacchino Rossini (1792-1868)
1. Allegro
2. Andante molto

Mark Moran, cello
Jordan Beatty, double bass

Quartet No. 30 in F Major(1774) — Wolfgang Amadeus Mozart (1756-1791)
1. Allegro

Heather Davis, oboe
Sarah Huang, violin
Andrea Pollock, viola
Mark Moran, violoncello

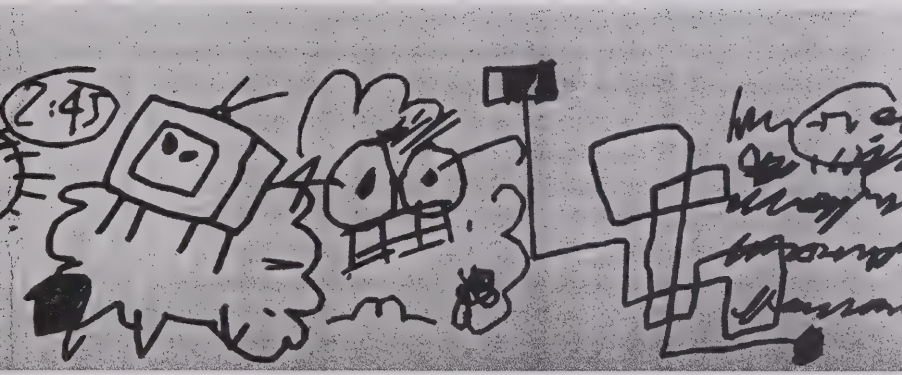
Piano Quartet in G minor, Op. 25 (1861) — Johannes Brahms (1833-1897)
4. Rondo alla Zingarese: Presto

Alycia Au, violin
Aaron Au, viola
Julie Amundsen, cello
Riana Vermaak, piano

Convocation Hall

Arts Building, University of Alberta

jeremy tusz, vla



in recital

knox metropolitan church
8307-109 st
april 5th, 2002, 8pm

about me

Whether it be his father singing along with Hungarian songs, or his mother playing Christmas carols on the piano (in July), Jeremy has always been surrounded by music. At the age of four, Jeremy was registered in Suzuki lessons after his mother saw, or rather heard, an entire stage full of kids playing *Twinkle twinkle* with the lights off!

After a rather unsuccessful year of lessons, Jeremy, who was reportedly "a brat", found himself without an instructor. Luckily, his mother was able to find a brave and willing teacher, Rob Hryciw, who didn't stock his studio with distracting things such as Tinkertoys©. After ten years of Suzuki training, including summer music camps from Seattle to Montreal and in exotic locales such as Calgary, Jeremy felt it was time for a change and began taking lessons with James Keene. No more books with psychadelic spirals on the front, Jeremy discovered that there was more to music than just Baroque. He also began taking the occasional trip into via-vla land, playing viola in several ensembles, and of course, to a chorus of wonderfully witty viola jokes.

In the mid-1990s, Jeremy began to experiment with <gasp> non-classical music, playing electric-violin and mandolin in a band called *Cove.* The collective song writing process that the band members explored was perhaps what sparked Jeremy's interest in composition. Some of his recent works have been a piece for 4 violas, an arrangement for SATB choir, and most recently, a piece for saxophone, piano, percussion, and computer-generated visuals, titled *Synaesthesia I.*

Over the past 9 years, Jeremy has enjoyed playing with many ensembles including the *Edmonton Youth Orchestra, Alberta College Academy Strings Chamber Orchestra, and the University of Alberta Symphony Orchestra and Academy Strings .*

Jeremy is currently in the third year of the Bachelor of Music program at the University of Alberta, studying viola under Aaron Au.

THE NORTH SHORE, originally for viola and piano, was written for an exhibition of the paintings of James Hugonin in Edinburgh. It has been subsequently expanded both in duration and instrumentation to give the present work for solo viola, strings and piano. Through working with Bill Hawkes, and earlier with Alexander Balanescu, Bryars has become more and more interested in the viola both in ensemble and as a solo instrument. *The North Shore* refers to a specific region in North East England where Bryars had spent summers as a child, and particularily to the cliffs by St. Hilda's Abbey. *The Norths Shore*, therefore, takes this austere location as its inspiration. It represents a kind of response to the "Idea of North" found in the work of Glenn Gould, as well as a reflection on the obsession of Jules Verne's Captain Hatteras who, in his final madness, would walk only towards the north.

GAVIN *BRYARS (ed. Tusz)*

Inspired by the performances of clarinetist, Richard Mühlfeld, JOHANNES BRAHMS resumed composition in 1891 after only one year of retirement. In the following three years he would write four chamber works featuring clarinet including the Trio, Quintet, and, his final chamber works, the two Sonatas.

The SONATA IN F MINOR, OP. 120, NO.1, was written at Bad Ischl during the summer of 1894, shortly after Brahms had turned down a position as director of the Hamburg Philharmonic, a position he had dreamed of holding for many years. This sonata is extremely dramatic and requires the performer to display huge contrasts in emotion and dynamics. The *Allegro* is based strongly on an intense theme that appears in the opening bars in the viola. This theme is developed throughout the movement and is restated in the closing measures in such a way that it takes on new, hopeful meaning. The *Andante*, continues in the same vain as the closing of the previous movement with a beautfully lyrical melodic line and a very improvisatory feel. The *Allegretto* is a very lilting and playful movement, which provides a wonderful contrast to the serenity of the second movement and the final *Vivace*, which resumes and resolves the intensity created by first movement. The sketches of this piece, which remain to this day in the *Gesellschaft der Musikfreunde*, are indicative of the Brahms' masterful compositional process. The sketches consist only of bass lines and melodies, a framework of sorts which Brahms would subsequently fill out with inner voices. What is most fascinating is that his sketches almost match the final product exactly! Althought the *Sonata in F Minor, Op. 120, No.1* was originally intended for performance by clarinet, Brahms specified that it may also be performed on viola or violin. In fact, Brahms arranged the *Sonata* for viola, making changes to the octaves in which certain passages are played and adding occasional double stops which are not possible to play on the clarinet.

the stringbeans

violin I
tim cebuliak
violin II
robin leicht
viola
emma hooper
violincello
hannah wensel

the orchestra

conducted by ondrej golias

violin I
trang nguyen
elly mchan
robin leicht
violin II
scott zubot
melissa hemsworth
tim cebuliak
viola
emma hooper
andrea pollock
nathaniel wong
violincello
mark moran
doug millie
doublebass
jordan beatty

piano
matthew ogle
percussion
aaron gervais

programme

Suite No.2 in D Minor (BMV 1008) (1720/21)*

I. Prélude
II. Allemande
III. Courante
IV. Sarabande
V. Menuet I
VI. Menuet II
VII. Gigue

J.S. Bach (1685-1750)

String Quartet No.1 (2002)

I. Dart
II. Aria

The Stringbeans Quartet

J.P. Tusz (1980)

intermission

The North Shore for solo viola (1994)

with string orchestra,
piano, and percussion

G. Bryars (1943)

Sonata No.1 in F Minor, Op. 120, No.1 (1894)*

I. Allegro appassionato
II. Andante un poco adagio
III. Allegretto grazioso
IV. Vivace

Ayako Tsuruta, piano

J. Brahms (1833-1897)

reception to follow

*transcribed for viola

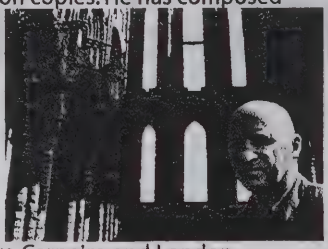
notes

JOHANNE SEBASTIAN BACH composed his six *Cello Suites* (BMV 1007-1012) at the age of 35 while serving in the provincial court of Cöthen. His duties as organist and composer included the composition, rehearsal, and performance of sacred music for various religious holidays suggesting that these suites were nothing short of a labour of love. These suites were composed at roughly the same time as the *Sonatas and Partitas* for solo unaccompanied violin and the *Brandenberg Concertos*, and take the form of a six-movement dance suite.

SUITE NO.2 IN D MINOR (BMV 1008) begins with an improvisatory *Prelude* that is unusually melodic even alowing for a small cadenza at the end. The *Prelude's* purpose is to introduce the audience to the key and general mood of the entire suite. The *Allemande*, like the *Prelude*, has a slight improvisatory feel, but maintains the duple-metre dance pulse. The history of the courante still remains unknown, but its rise to popularity and split into the Italian 'corrente' and French 'courante' are well documented. The *Courante* is, as it's name suggests, in the French style. The slow and meditative *Sarabande*, has its roots in the 16th century sung dance of the Latin Americas. After it's arrival in Europe in the 17th century, it too split into two varieties; The Italian, and the slower French. The *Menuets* are optional movements in the dance suite and may be replaced by a bourées or gavottes. The menuet was a popular dance in aristocratic circles in the 17th and 18th centuries, and generally follows a rather standard format. The dance suite generally ends with a movement based the folk dances of the British Isles called a 'jig'. The *Gigue* is a lively movement which brings the entire suite to a cheerful yet introspective end.

Although originally written for cello, Bach's *Cello Suites* have been arranged for many different instruments including double bass, guitar, and trombone, and are a staple of the viola repertoire.

GAVIN BRYARS was born in Yorkshire in 1943. His first musical reputation was as a jazz bassist, but in 1966 he abandoned improvisation and worked for a time in the United States with John Cage. His first major works as a composer were *The Sinking of the Titanic* (1969) and *Jesus' Blood Never Failed Me Yet* (1971), both released in new versions in the 1990s on Point Music label, selling over a quarter of a million copies. He has composed prolifically for the theatre and dance as well as for the concert hall and has written two full-length operas. His second opera, *Doctor Ox's Experiment*, was staged by Canadian film director Atom Egoyan for the English National Opera in 1998. Future commissions include a concerto for violin and string orchestra, a percussion concerto for Nexus with orchestra and a marimba concerto for Pedro Carneiro and London. Gavin Bryars is married, has three daughters and a son. He lives in England and British Columbia, Canada.



hanks

rst of all, I would like to thank all the musicians who have, so generously, onated their time and skills. If it weren't for them, you would have had to sten to two hours of unaccompanied solo Bach.

d also like to thank Barbara Palmer, Carmen Laconte, and the University of lberta Music Library for helping me obtain score and parts for *The North nore*. It would have been, otherwise, impossible.

y teachers, past and present, also deserve a hand. They have been strumental (ptp) in everything leading up to and including this recital. They ave been a constant source of support, information, and inspiration for the ast 17 years of my life, and will continue to be for years to come. Thank you ob Hryciw, James Keene, Tanya Prochazka, and, especially, Aaron Au for pening my eyes to the world of viola.

hanks to all my friends, who provide me with everything my computer can't Whether it be hanging out, geeking out, sneaking out, partying, talking, or aying music, you guys are always there. You share your talents freely, rovide amazing feedback whether it be on design, composition, music, or life hoices, and some of you even listen to my stories! and all ther spies at large, you guys are totally sneak!

ost of all, I would like to thank my parents. I can truly say that I am glad that ey forced me to practice rather than letting me me watch TV or run wild in e streets. I am grateful for the thousands of hours my mom spent driving to nd from lessons and the thousands of dollars my dad must have paid for em. They put up with me never being home and only assume that I must e working hard. Well, here's the proof. Mom, Dad, this night is for you!

music at convocation hall

William H Street, saxophone
Roger Admiral, piano
with
The Edmonton Saxophone Quartet
William H Street, soprano saxophone
Charles Stolte, alto saxophone
Kristofer Covlin, tenor saxophone
Jeffrey Anderson, baritone saxophone

Friday, April 5, 2002

7:15 pm *Pre-Concert Introduction*
by **Wesley Berg**
Main floor, Convocation Hall

8:00 pm *Concert*

Arts Building
University of Alberta

Program

ΚΛΟΝΟΣ *Klonos* (1993) — Piet Swerts (b. 1960)
For alto saxophone and piano

Twice Removed for Alto Saxophone (2000) — Shih-Hui Chen (b.1962)

Mirages (1984) — Patrick Cardy (b. 1953)
I. Danse Imaginaire
II. Tombeau de Ravel

Sonate (1984) — William Albright (1944-1998)
I. Two-Part Invention
II. La follia nuova: a lament for George Cacioppo
III. Scherzo "Will o'the wisp"
IV. Recitative and Dance

Intermission

Second Saxophone Quartet (1997) — Wolfram Wagner (b. 1962)
Con moto
Presto
Lento
Vivace
Allegro

Vue sur les Jardins Interdits (1973) — Henri Pousseur (b. 1929)

Alaric I or II (1989) — Gavin Bryars (b.1943)

90.9 CBC radio Two

CBC Radio Two will share tonight's recital with the rest of Canada through a broadcast on the program "Two New Hours" with host Larry Lake. You can listen to "Two New Hours" every Sunday Night 10:00 pm. CBC Radio Two is at 90.9 FM in Edmonton.

Program Notes

Shih-Hui Chen was born in Taiwan and received her doctoral degree in music composition from Boston University. There have been many performances of Ms. Chen works including those by the Cleveland Chamber Symphony, Aspen Music Festival, Voices of Change in Dallas, and the Empyrean Ensemble in California. Also frequently appearing on programs abroad, her music has been featured in Taiwan, Korea, Japan, Germany, Rome and Amsterdam. As a recipient of fellowships, Chen has been awarded grants from the Fromm Foundation, the National Endowment for the Arts, Meet the Composer Foundation, the Tanglewood Music Center, the Massachusetts Cultural Council, ASCAP, the Mary Ingraham Bunting Institute of Radcliffe College, the American Academy in Rome (1999), and the Guggenheim Foundation (2000).

Shih-Hui Chen also enjoys collaborating with artists from other disciplines. Recently completed projects include a film score for the documentary, Once Removed, by filmmaker Julie Mallozzi (premiered at the Museum of Fine Arts in Boston), and There, a song cycle composed with poet Robert Creely using paintings by Francesco Clemente. To educate children about new music, she wrote Little Dragonflys, a set of children's piano pieces based on Taiwanese folk melodies and an orchestral piece, Moments, commissioned and premiered by the Philadelphia and Cleveland Symphony Orchestras for their educational programs.

Shih-Hui Chen completed two new pieces with world premieres: Tu (Merkin Hall in New York, April '01), and i (Boston Music of Viva commission, April '01). She was the Composer in Residence at the Boston University Tanglewood Institute (2000) and is the music advisor to the Foundation for Chinese Performing Arts.

Patrick Cardy was born in Toronto in 1953, and raised in Kitchener. He holds a Mus.B. degree (Theory and Composition) from the University of Western Ontario, where he studied with Arsenio Giron and Donald Steven, and M.M.A. and D.Mus. degrees (Composition) from McGill University, where he studied with Bengt Hambraeus. Since 1977 he has taught in the Music Department since 1991, the School for Studies in Art and Culture) at Carleton University, where he is a Full Professor.

He has received over 40 commissions from numerous performers and institutions, including the Saxart (new work for saxophone quartet, in progress), the Ottawa Chamber Music Festival (new for narrator and chamber ensemble, in progress), the National Arts Centre Orchestra and Platypus Theatre (Rhythm in Your Rubbish (2001), for orchestra), the Edmonton Symphony (Trobadores (2000), for orchestra), the St. Lawrence String Quartet (Zodiac Dances (2000, for string orchestra). These and many of his other works have been performed and broadcast frequently in Canada, in the United States, in Europe and in the Middle East. His music is characterized by

colourful, evocative sonorities, a strong sense of dramatic gesture, an elegant lyricism and an accessible directness of expression, traits that have captivated both listeners and performers. His numerous awards include three CAPAC Fellowships (1975, 1978, 1979), the 1976 Canadian Federation of University Women Creative Arts Award, three finalist selections in the CBC Radio Competition for Young Composers (1978 - Sunspots (1975, rev. 1980), for solo electric violoncello; 1980 - Golden Days, Silver Nights; 1982 - Angels), a selection (for Apokalypsis (1978), for orchestra and chamber choir) in the 1980 Gaudeamus International Music Week, and a 1992 JUNO Award nomination (for Virelai). Recordings of two of his works are available on CBC Records: Virelai, by clarinetist John Rapson and the CBC Vancouver Orchestra, conducted by Mario Bernardi (CBC SMCD5094), and Éclat, by organist David MacDonald (MVCD1104), the latter of which was named Best Classical Recording at the 1999 East Coast Music Awards. A new recording of six of his chamber works - Tango!, Tombeau, Sans Souci, Danses folles et amoureuses, Liesel, Suse, Ilze and Gerda and Jig - was released on the CanSona Arts Media label (CAM 2000-01) in August, 2000.

In addition to his work as a composer, Dr. Cardy is active as an adjudicator, broadcaster and lecturer on music, is the past president of Espace Musique, Ottawa's new music concert society, the past Treasurer of the Canadian University Music Society, and the past President of the Canadian League of Composers. In 1996, he served as new music advisor to the National Arts Centre Orchestra for its "A Tonal Departure" new music festival.

Henri Pousseur was born in Malmedy (Belgium) on 23 June 1929. He studied music at the Conservatoire de Liege and Bruxelles from 1947 to 1953, but considers himself to be mainly self-taught, i.e., student of all musical styles. From 1950 he was active in the international avant-garde music scene (dodecaphonic, serial, electronic, aleatoric music), side by side with Boulez, Stockhausen, Berio, and others. In 1954 he married Rhea Schoonbrood with whom he had four children: Isabelle (1957), -Denis (1958), Marianne (1961) and Helene (1965). From 1960 Pousseur took an independent artistic stance "refusing the refusal" of historical experience (a stance referred to by some as "tabula rasa"), and made efforts to bridge the dualism of ancient and modern, "scholarly" and populist etc. This watershed (which in his eyes is not a renunciation of his deep bond to Webern, rather a fulfillment of it) marks the beginning of his cooperation with Michel Butor, which has continued ever since. (Among their twenty-odd works are *Votre Faust*, 1961-68, *La Rose Des Voix*, 1982, *Le Sablier Du Phenix*, 1994, etc.). Pousseur taught in Germany, Switzerland, and the United States, and then at the University and Conservatory of Liege beginning in 1970, where he also founded the *Centre de recherches et de formation musicales de Wallonie*. As director of the Conservatory from 1975, he brought a fresh wind to musical pedagogy and, in a larger context, to the musical life of his city. Subsequently he was appointed to supervise the establishment of the *Institut de pedagogie musicale de Paris* (from 1983 to 1987) now integrated into the *Cité de la Musique* as its *Centre de ressources*. Here he founded the magazine *Marsyas*, which has published

40 issues to date. Again in the realm of music education, Pousseur, himself active at both university and conservatory, introduced the *licence en communication musicale*. This course of studies employs teachers from the two schools and is open to students of both, thereby forming an interdisciplinary link between the two institutions. In 1994 Pousseur retired and moved with his wife to Waterloo, in order to be closer to Bruxelles and his family. Until 1999 he was composer-in-residence at the K.U.L. (University of Leuven). Pousseur has composed some 150 works of different dimensions for different functions. He is author of numerous articles and books and holds honorary doctorates from the Universities of Metz and Lille.

William Albright was born in 1944 in Gary, Ind., he was a composition student primarily of Ross Lee Finney and George Rochberg. As a composer and performer, he concertized throughout Europe, Canada and the United States. Having premiered more than 30 new American and European works, his concert specialty was recent music for organ. Although he had composed music for practically every instrumental and vocal medium, he was primarily known for his keyboard works.

"Professor Albright excelled not only as a composer, but also as a noted performer on both the piano and organ," said Paul C. Boylan, dean of the School of Music. "He was a beloved teacher and mentor to a large number of composers who graduated from Michigan. His leadership of our composition program and his important role in the School of Music will be greatly missed." Colleague Leslie Basset, professor emeritus of music, said of Albright: "He was a wonderfully gifted, creative and inventive composer, and a marvelous teacher who cared about teaching and put his whole heart into it." William Bolcom stated, "William Albright was a composer of genius who was one of the 20th century's greatest organists. He has died young, but his music will be played for many, many years to come. I am grateful to have been his friend." Bolcom is the Ross Lee Finney Distinguished University Professor in Music Composition.

Albright received numerous commissions and awards, including the Queen Marie-José Prize, an award from the American Academy of Arts and Letters, two Fulbright and two Guggenheim fellowships, the Symphonic Composition Award of Niagara University, two National Endowment for the Arts grants, two Koussevitzky Competition Awards, an award from the Fromm Music Foundation of Harvard University and, most recently, an America Society of Composers, Authors & Publishers Award. The University recognized him with a Distinguished Service Award, a Faculty recognition Award and a Faculty Fellowship Enhancement Award. He was composer-in-residence at the American Academy in Rome in 1979. He received the Composer of the Year Award from the American Guild of Organists in 1993 and the Roger Wagner Center for Choral Studies Competition in 1995. His works have been performed at International Society for Contemporary Music Festivals and by major symphony orchestras, including those of Syracuse, Detroit and Lansing, as well as the Budapest Philharmonic, the Austrian Radio Orchestra, the

Buffalo Philharmonic, the Bergen Symphony, the St. Paul Chamber Orchestra, the Kiev Philharmonic and the American Composers Orchestra. Albright's organ works are available on the CRI, Albany, Gothic, Arkay, Titanic and Nonesuch labels. His piano performances of the music of James P. Johnson, Albright's own rag compositions, and the complete piano music of Scott Joplin have been recorded for Music Masters/Musical Heritage Society.

Piet Swerts (b. November 14, 1960, Tongeren). Belgian composer, conductor and pianist of international acclaim; his large catalogue includes stage, orchestral, chamber, choral, vocal, and piano works. Mr Swerts studied from 1974-89 at the Lemmensinstituut in Leuven, where he obtained ten first prizes, and also, for the first time in the history of the same institute, the special Prize Lemmens Tinel for composition and piano with great distinction. Since 1982, he has been Professor of Composition, Piano and Analysis at the same institute. As a composer, he has received more than ten awards, including the Baron Flor Peeters Prize (1983) for Apocalyps I and the Prize of the Belgian Artistic Promotion (1985) for the song Ardennes. He has also received the SABAM Prize (1986) for Piano Concerto No. 2 (Rotations), which was chosen as an imposed concerto during the finals of the International Queen Elisabeth Competition later that year. His other awards include the Camille Huysmans Composition Prize (1986) for Dreampictures and the Prize for Composition of the Province Limburg (1986) for Capriccio. In addition, he has received the Silver Trophy of the Cultural Youth Passport Belgium-Netherlands (1988) as a promising young artist, the Prize of the Gazet van Antwerpen (newspaper) (1989) for Symphony No. 1 and the Prize for Composition of the Province Brabant (1993) for a choral work.

As a composer, he considers himself to be self-taught. Nevertheless, in summer 1981, he participated in a composition course with Witold Lutoslawski and Vladimir Kotonsky in Poland. From 1985, he was conductor of the Ensemble for Contemporary Music at the Institute and since that time, he has mostly worked off the base of commissions. In 1993, his violin concerto Zodiac was selected out of 154 works from 28 countries as the compulsory concerto for the finals of the International Queen Elisabeth Competition for Violin. For this piece, he received the Grand Prix in the International Queen Elisabeth Composition Competition, 1993 (the first Belgian composer to win the prize). Included in the jury at the competition that year were Henryk Górecki and Franco Donatoni. In the same year, a double CD of the world première performance of his Passio Domini Nostri Jesu Christi Secundum Marcum for four soloists, chorus and large orchestra (composed in 1988-89 and first performed in 1993) was released. In 1994, the international organization Jaycies recognised him as one of the Ten Outstanding Young People.

Mr Swerts has been invited as a guest-conductor in Austria, the Czech Republic, France, the Netherlands, Poland, and most notably, China, where he conducted the Shanghai Symphony Orchestra in 1994 with his own works. In December 1996-January 1997, his first opera *Les liaisons dangereuses* was

premièred by the Flemish Opera (who commissioned it) in Ghent and Antwerp. In the magazine Opera Now (UK), it was hailed as one of the most remarkable events of that particular season. In January 1997, there was a CD release by Eufoda devoted to his piano compositions (1985-95), as recorded by the composer himself. In September 2000, his Symphony No. 2 (Morgenrot) was given its world première to unanimous critical acclaim; since, his Quintet has also been given a successful première, and his *Fantasia para un Marques* will be premièred in March 2002. He is currently working on two pieces for symphonic band, a work for brass band, a piano sonata, a work for four recorders, harpsichord and strings, a duo for French horn and piano, an orchestral piece, and a concerto for piano and wind orchestra.

Gavin Bryars was born in 1943 in Goole, England. He studied philosophy at Sheffield University, and composition with Cyril Ramsey and George Linstead. He began his musical career by playing bass in jazz groups in the 1960s with Derek Bailey and Tony Oxley. Also founded the Portsmouth Sinfonia, which performed and recorded classical repertoire with minimal musical skills. His first major work as a composer was The Sinking of the Titanic, for indeterminate forces. His international reputation was confirmed with the opera, *Medea*, which was produced at the *Opéra de Lyon* and the *Opéra de Paris* in 1984. A reworking of his cult work, *Jesus' Blood Never Failed Me Yet*, with vocal by Tom Waits, gained wide recognition in 1993. He has composed prolifically for theater, dance and film as well as the concert hall, and has had his works performed by a wide range of artists including the BBC Symphony Orchestra, the Arditti Quartet, the Hilliard Ensemble, the Balanescu Quartet, Charlie Haden, Bill Frisell, and his own group, the Gavin Bryars Ensemble. A leading experimental composer, his more recent music has been influenced by theories of literature, and is often repetitive and witty.

His most well know works include: The Sinking of the Titanic (1969), Jesus' Blood Never Failed Me Yet (1971), Allegrasco (1983), Medea (opera) (1984), String Quartet #1 ("Between the National and the Bristol") (1985), Sub Rosa (1986), The Old Tower of Löbenicht (1987), Glorious Hill (1988), Alaric I or II (1989), Incipit Vita Nova (1989), After the Requiem (1990), Four Elements (ballet) (1990), String Quartet #2 (1990), The Black River (1991), The Last Days (1992); Dates unavailable: The Archangel Trip, Epilogue, First Viennese Dance, The Green Ray, Prologue, Three Viennese Dances

Wolfram Wagner was born in Vienna in 1962. He studied composition at the Hochschule für Musik in Vienna with Erich Urbanner and Francis Burt, at the Guildhall School of Music and Drama in London with Robert Saxton and at the Musikhochschule Frankfurt with Hans Zender. He received several awards and distinctions, such as the International Anton Bruckner Prize 1997 and the Publicity Prize from AKM Austria. From 1992 to 1993 he was Composer in Residence at the Academy of St. Martin in the Fields in London. He is currently lecturer in harmony and counterpoint at the Hochschule für Musik in Vienna. Wagner might be called traditional; he might even be called conservative. Austrian Romanticism influences his music and he is not

charmed by modern music, the Avant-Garde or whatever other modernist composers might call themselves. In his view, a good composer should stick to the best possible expression of an idea. Style and technique are secondary. Among his compositions are works written for and commissioned by the Wiener Musikverein, Wiener Konzerthaus-gesellschaft, Academy of St. Martin in the Fields, Carinthischer Sommer, Donaufestival, ORF-Symphony Orchestra and ORF-Choir, Vienna Jeunesse Orchestra, Vienna Chamber Orchestra, Ensemble Kontrapunkte, Haydn-Trio Vienna, Vienna String Sextet, Vienna Saxophone Quartet, Ernst Kovacic, Milan Turkovic etc. Wolfram Wagner has had performances and radio broadcasts in many countries of Europe, in India, Japan and the USA.

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The Edmonton Saxophone Quartet

The Edmonton Saxophone Quartet has been performing in Alberta for the past fourteen years, striking a pleasing balance by championing new works for saxophone quartet with creative interpretations of more traditional music. Their immediate musicality and warm stage presence have delighted and excited ears in expected (and some unexpected) places and they have taken a prominent place in Edmonton's cultural life. The members of the Edmonton Saxophone Quartet are:

William H Street, soprano saxophone, has earned worldwide respect as one of North America's finest instrumentalists. He has appeared as recitalist, conductor and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on several compact disc recordings and his recent compact disc recording of *Tre Vie, Concerto for Saxophone and Orchestra* by Malcolm Forsyth was nominated for a 1999 Juno award. His performances are broadcast frequently on the CBC. He has served as President of the North American Saxophone Alliance (NASA) from 1992-1994 and is the former Secretary of the World Saxophone Congress International Committee. He has written articles and reviews for several saxophone periodicals and his published work includes the English translation of *Hello! Mr Sax, ou les Parametres du Saxophone* (Leduc) by Jean-Marie Londeix, as well as, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in Les États Généraux Mondiaux du Saxophone. Recently, Anna Street and he translated into English the *Méthode d'Etude de Saxophone*, by Jean-Marie Londeix, published by Éditions Henry Lemoine in Paris. A Selmer clinician, Dr Street holds degrees from Northwestern University, the Conservatoire National de Bordeaux, France and the Catholic University of America and was awarded the *Certificat d'Aptitude de Saxophone*, France's highest recognition of excellence in music performance and pedagogy. His teachers have included George Etheridge, Frederick L. Hemke, Jean-Marie Londeix, Frederick Ockwell and John P. Paynter. Dr Street, Professor of Music, is Area Coordinator of Wind and Percussion Instruments at the University of Alberta Department of Music where he teaches as saxophone instructor, chamber music coach and Director of the University Concert Band.

Charles Stolte, alto saxophone, has appeared as soloist, chamber musician and composer in Canada, the United States and Europe. The CBC broadcasts his performances and compositions frequently and his music for saxophone has been performed in North America and Europe. He has performed for such musical luminaries as Jean-Marie Londeix, Claude Delangle, Ned Rorem and Frederick Rzewski, has been featured as composer and performer at several North American Saxophone Alliance conferences and has received reviews in the *Chicago Tribune* and *Classical Music Magazine*. He can be heard as soloist and as chamber musician on several recordings including the 1998 CD release of John David Lamb's *Saxophone Project.* Charles Stolte is currently Lecturer in Saxophone, Music Theory and Aural Skills at the King's University College in Edmonton, Alberta and at Augustana University College. He also serves as Instructor of Music Theory at the University of Alberta. He has held positions on the faculties of Indiana University of Pennsylvania and Roosevelt University of Chicago and holds degrees from the University of Alberta and The King's University College. His teachers include Frederick Hemke, William Street, Malcolm Forsyth, M. William Karlins, Jay Alan Yim and Howard Bashaw. He is completing his dissertation as a doctoral candidate in Saxophone Performance at Northwestern University.

Kristofer Covlin, tenor saxophone, is a graduate of the University of Alberta and a former student of William Street. He has appeared as saxophone soloist with a variety of musical groups, including the University of Alberta Wind Ensemble, Concert Band, Jazz Ensemble and Saxophone Ensemble. He has also performed with the Calgary Saxophone Quartet, the New Edmonton Wind Ensemble and he has given recitals in Edmonton and other venues around the province. He has performed in master classes with world-renowned artists, such as Jean-Michel Goury, Jean Marie Londeix, Claude Delangle, Frederick Hemke as well as composers Gavin Bryars and Etienne Rolin. He is currently active as a teacher in Edmonton and as a clinician throughout Alberta.

Jeff Anderson, baritone saxophone, recently completed his Master of Music degree at the University of Alberta, where he has also worked as a Teaching Assistant in saxophone and aural skills. He has appeared frequently as principal saxophonist and soloist with the University of Alberta Symphonic Wind Ensemble. As a member of the University of Alberta Saxophone Quartet he competed in the Fischoff National Chamber Music Competition in South Bend, Indiana. He recently produced and performed in the Canadian premiere of Luciano Berio's *Canticum Novissimi Testamenti II*, a work for saxophone quartet, clarinet quartet and chamber choir. He is a member and principal saxophonist of the New Edmonton Wind Sinfonia.

Upcoming Events

April
6 Saturday, 8: 00 pm
Master of Music Recital
Liana Bob, choral conducting with The University of Alberta Jazz Choir *Happnin*. Program will include works by Raminsh, Haydn, Weelkes and Mendelssohn. Free admission

7 Sunday, 3:00 pm
The University of Alberta Concert Band Concert
William H Street, Director
Program will include works by Stamp, German, Daehn, Haydn, Sousa, Knox, Holst and Iannaccone

7 Sunday, 8:00 pm
The University of Alberta University Symphony Orchestra, Madrigal Singers and **Concert Choir**
Malcolm Forsyth, Conductor
Program will feature works by Forsyth, Poulenc, Verdi and Stravinsky
Soloist: **Andrew Wan, violin** in the *Vieuxtemps Concerto No. 5*
Francis Winspear Centre for Music
Admission: $15/adult, $10/student/senior

8 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free Admission

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Master of Music Recital
Julie Amundsem, cello. Free admission

8 Monday, 8:00 pm
Grant MacEwan College and University of Alberta Jazz Bands Concert. Ray Baril and Tom Dust
Salute to the Bands: A Tribute to the Great Swing Bands of the 1930s and 1940s. John L Haar Theatre, Jasper Campus, Grant MacEwan College.
Admission: $10/adult, $8/student/senior
For more information, please call 497-4436

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New Music Concert featuring works by Student Composers. Free admission

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Master of Music Recital
Sonya Eagles, soprano
Free admission

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The University of Alberta Madrigal Singers *Pre-Tour Concert*
Ardelle Ries, Conductor
with special guests **Happnin: The University of Alberta Jazz Choir.**
Liana Bob, Conductor. Music from and inspired by Shakespeare's time

26 Friday, 6:00 pm
SALUTE TO MALCOLM FORSYTH
Celebration Dinner
with **special guest artists**
Faculty Club, University of Alberta
Admission: $55 (including a donation of $25 to the Canadian Music Centre)

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
University of Alberta
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FM EDMONTON

THE EDMONTON ART GALLERY

GOURMET
GOODIES

University
of
Alberta

In Recital

Rob Curtis, piano

Saturday, April 6, 2002 at 8:00 pm

Variations on a theme by Schumann, Op. 9 (1854) — Johannes Brahms (1833-1897)

Historical Hungarian Portraits (1885) — Franz Liszt (1811-1886)

1. Stephan Széchényi
2. Franz Déak
3. Ladislaus Teleky
4. Josef Eötvös
5. Michael Vörösmarty
6. Alexander Petöfi
7. Michael Mosonyi

Intermission

Sonata in F major, K.332 (1778) — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Andante
Allegro

A Little Suite for Christmas, A.D. 1979 (1980) — George Crumb (b. 1929)

1. The Visitation
2. Berceuse for the Infant Jesu
3. The Shepherds' Noël
4. Adoration of the Magi
5. Nativity Dance
6. Canticle of the Holy Night
7. Carol of the Bells

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Curtis.

Mr Curtis is a recipient of a Beryl Barns Memorial Award in Music (Undergraduate) and a Peace River Pioneer Memorial Scholarship.

Reception to follow.

Studio 27

Fine Arts Building

University of Alberta
Department of Music

Liana Bob, Conductor

Candidate for the Master of Music degree
in Choral Conducting
with special guest

The University of Alberta Jazz Choir: *Happnin'*

Program

Saturday,
April 6, 2002
at 8:00 pm

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Missa Brevis Sancti Joannis de Deo, Hob. XXII:7 — Joseph Haydn (1732-1809)
Kleine Orgelmesse (ca. 1775)
- Kyrie
- Gloria
- Credo
- Sanctus
- Benedictus
- Agnus Dei

Soloists: **Megan Hall, soprano** **Jennifer Goodine, organ**

Ubi Caritas (1992) — Imant Raminsh (b. 1943)

Intermission

Sechs Lieder, Op. 48 (1839) — Felix Mendelssohn Bartholdy (1809-1847)
- Frühlingsahnung
- Die Primel
- Frühlingsfeier
- Lerchengesang
- Morgengebet
- Herbstlied

Thule, The Period of Cosmography — Thomas Weelkes (1575-1623)

Special Guest **The University of Alberta Jazz Choir *Happnin'***

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Bob.

Ms Bob is a recipient of a Beryl Barns Memorial Award (Graduate) and a John and Logie Drew Graduate Scholarship.

Reception to follow in the Arts Lounge.

Translation

Missa Brevis
Kleine Orgelmesse/Little Organ Mass

Kyrie	**Kyrie**
Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.
Gloria	**Gloria**
Gloria in excelsis Deo.	Glory to God in the highest.
Et in terra pax	And on earth peace
hominibus bonae voluntatis.	to all those of good will.
Laudamus te. Benedicimus te.	We praise thee. We bless thee.
Adoramus te. Glorificamus te.	We worship thee. We glorify thee.
Gratias agimus tibi	We give thanks to thee
propter magnam gloriam tuam.	according to thy great glory.
Domine Deus, Rex coelestis,	Lord God, Heavenly King,
Deus Pater omnipotens.	God the Father almighty.
Domine Fili unigenite, Jesu Christe.	Lord Jesus Christ, the only begotten Son.
Domine Deus, Agnus Dei,	Lord God, Lamb of God,
Filius Patris.	Son of the Father.
Qui tollis peccata mundi,	Thou who takest away the sins of the world,
miserere nobis.	have mercy upon us.
Qui tollis peccata mundi,	Thou who takest away the sins of the world,
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dexteram Patris,	Thou who sittest at the right hand of the Father,
miserere nobis.	have mercy upon us.
Quoniam tu solus sanctus.	For Thou alone art holy.
Tu solus Dominus.	Thou alone art the Lord.
Tu solus Altissimus, Jesu Christe.	Thou alone art the most high, Jesus Christ.
Cum Sancto Spiritu	With the Holy Spirit
in gloria Dei Patris. Amen.	in the glory of God the Father. Amen.
Credo	**Credo**
Credo in unum Deum,	I believe in one God,
Patrem omnipotentem,	The Father Almighty,
factorem coeli et terrae,	maker of heaven and earth,
visibilium omnium, et invisibilium.	and of all things visible and invisible.
Et in unum Dominum Jesum Christum,	And I believe in one Lord, Jesus Christ,
Filium Dei unigenitum.	the only begotten Son of God,
Et ex Patre natum ante omnia saecula.	born of the Father before all ages.
Deum de Deo, lumen de lumine,	God from God, Light from Light,
Deum verum de Deo vero.	True God from True God.

Credo (cont'd)
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine. Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos, et mortuos:
cujus regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur, et conglorificatur:
qui locutus est per Prophetas.

Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Osanna in excelsis.

Bendictus
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Credo (cont'd)
Begotten, not made,
of one substance with the Father
by whom all things were made.
Who for us
and for our salvation
came down from heaven.

And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.
Crucified also for us under Pontius Pilate,
he suffered, and was buried.

And on the third day He rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of His kingdom there will be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.

And I believe in one, holy catholic
and Apostolic Church.
I confess one baptism
for the remission of sins.
I await the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus
Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
of thy glory.
Hosanna in the highest.

Benedictus
Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei
Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
Dona nobis pacem.

Agnus Dei
Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
Grant us peace.

Ubi Caritas - Where there is charity
Ubi caritas et amor,
Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Ubi caritas et amor,
Deus ibi est.
Simul ergo cum in unum congregamur:
Ne nos mente dividamur, caveamus.
Cessent jurgia maligna, cessent lites.
Et in medio nostri sit Christus Deus.

Ubi caritas et amor,
Deus ibi est.
Simul quoque cum beatis videamus.
Glorianter vultum tuum, Christe Deus.
Gaudium quod est immensum, atque probum:
Saecula per infinita saeculorum. Amen.

Where there is charity and love,
God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart let us love one another.

Where there is charity and love,
God is there.
Likewise, therefore, when we come together
let us be united as one;
let us be careful, lest we be divided in intention.
Let us cease all quarrels and strife.
And let Christ dwell in the midst of us.

Where there is charity and love,
God is there.
May we also see, along with the blessed,
the glory of your face, O Christ.
And let there be immeasurable joy
both now and for evermore. Amen.

Sechs Lieder, Op. 48 - Six Lieder (1839)
Frühlingsahnung (Ludwig Uhland)
O sanfter, süsser Hauch!
Schon wekkest du wieder
mir Frühlingslieder,
bald blühen die Veilchen auch.
O sanfter, süsser Hauch!

Anticipation of Spring
Oh soft, sweet breeze!
Again you awaken in me
songs of spring.
Soon the violets will also bloom
Oh soft, sweet breeze!

Die Primel (Nikolaus Lenau)
Liebliche Blume, bist du so früh
schon wiedergekommen?
Sei mir gegrüsset,
Botin des Frühlings!
Sei mir gegrüsset,
Botin des Frühlings!

Leiser denn alle Blumen der Wiese
hast du geschlummert,
liebliche Primel,
Botin des Frühlings!
Sei mir gegrüsset,
Botin des Frühlings!

The Primrose
Lovely flower,
have you arrived again so soon?
I greet you
messenger of spring!

Gently, the blooms have slept,
lovely flower,
messenger of spring
I greet you!

Frühlingsfeier (Ludwig Ehland)
Süsser, goldner Frühlingstag!
Inniges Entzükken!
Wenn mir je ein Lied gelang,
sollt' es heut' nicht glükken?

Doch warum in dieser Zeit
an die Arbeit treten?
Frühling ist ein hohes Fest:
lasst mich ruh'n und beten!

Celebration of Spring
Sweet, golden spring day!
Inner delight!
If ever my song were successful,
should it not be more so today?

Yet why go about our work
at this time?
Spring is a holy celebration:
let us rest, and pray!

Lerchengesang (Anonymous)
Wie lieblicher Klang,
O Lerche, dein Sang!
er hebt sich,
er schwingt sich in Wonne.
Du nimmst mich von hier,
ich singe mit dir,
wir steigen durch Wolken zur Sonne.

Song of the Lark
What lovely tone,
oh lark, your song
lifts and soars in rapture.
You take me from here,
I sing with you,
we ascend through clouds
towards the sun.

Morgengebet (Joseph von Eichendorff)
O wunderbares, tiefes Schweigen,
wie einsam ist's noch auf der Welt!
Die Wälder nur sich leise neigen,
als ging' der Herr durch's stille Feld.

Ich fühle mich wie neugeschaffen,
wo ist die Sorge nun und Not?
Was gestern noch mich wollt' erschlaffen,
dess' schäm' ich mich im Morgenrot.

Die Welt mit ihrem Gram und Glükke
will ich, ein Pilger, frohbereit
betreten nur als eine Brükke
zu dir, Herr, über'n Strom der Zeit!

Morning Prayer
Oh wonderful, profound silence,
the world still rests in solitude!
The forests bow gently as if
the Lord walked through the quiet field.

I feel newly created:
where is now care and want?
that which only yesterday threatened to enervate me,
is in the morning light an embarrassment.

I will gladly walk through
the world with its grief and fortune
as a pilgrim crosses a bridge to you,
Lord, across the river of time.

Herbstlied (Nikolaus Lenau)
Holder Lenz, du bist dahin!
nirgends, nirgends darfst du bleiben!
Wo ich sah dein frohes Blüh'n,
braust des Herbstes banges Treiben.

Wie der Wind so traurig fuhr
durch den Strauch, als ob er weine,
Sterbeseufzer der Natur
schauern durch die welken Haine.

Wieder ist, wie bald! wie bald!
mir ein Jahr dahin geschwunden.
Fragend rauscht es durch den Wald:
hat dein Herz sein Glück gefunden?

Waldesrauschen, wunderbar
hast du mir das Herz getroffen!
Treulich bringt ein jedes Jahr
neues Laub wie neues Hoffen.

Song of Autumn
Lovely spring, you are gone!
you remain nowhere!
Where you bloomed happily,
Autumn roars uneasily.

As the wind so sadly blew
through shrubbery, as if it were weeping,
nature's sighs of death shudder
through the wilted groves.

Again a year will have
disappeared for me.
The question rustles through the forest:
has your heart found happiness?

Forest rustling,
you have wonderfully filled my heart!
Each year faithfully
brings new foliage and new hope.

The Choir

Soprano
Jessica Heine
Sonya Eagles
Hevin Ton
Carly Heffel
Megan Hall
Leia Gillespie
Jorgianne Talbot
Melissa Carter

Alto
Chantal Boos
Christine Duggan
Ruth Brodersen
Tammy Hoyle
Gayle Martin
Kelly Richards
Erin Henry
Guylaine Lefebvre-Maunder

Tenor
Cory Millar
Andrew Bore
David Sawatzky
Paul Radosh
C.D. Saint
Duncan Wambugu
Caleb Nelson

Bass
David Wilson
Michael Kurschat
Robert Zylstra
Vaughn Roste
Joel Harder
Lloyd Chung

The Orchestra

Violin
Elly McHan
Derek Gafijczuk
Lois Harder
Hen Heise
Monica Stabel
Sabrina Steed

Cello
Doug Millie
Martin Kloppers

Double Bass
Amanda Broda

Organ
Jennifer Goodine

Upcoming Events

April
7 Sunday, 3:00 pm
The University of Alberta
Concert Band Concert
William H Street, Director

7 Sunday, 8:00 pm
The University of Alberta
University Symphony Orchestra,
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with **special guest artists**
Faculty Club, University of Alberta
Admission: $55 (including a donation of $25 to the Canadian Music Centre)

27 Saturday, 8:00 pm
Maid in Alberta
Sylvia Shadick Taylor, piano
Featuring works by Forsyth, Sastok, Sasonkin, Nicholson (world premiere), Eagle, Fisher and Bashaw. Edmonton Composers' Concert Society "New Music Alberta" concert series

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
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University of Alberta
Department of Music

Concert Band

William H Street, Director

Sunday, April 7, 2002 at 3:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

Gavorkna Fanfare (1991)	Jack Stamp (b. 1954)
St. Anthony Divertimento (1781) Allegro con Spirito St. Anthony Chorale Minuetto Rondo	Franz Joseph Haydn (1732-1809) arr J H Wilcox
Three Dances from Henry VIII (c. 1902) Morris Dance Shepherd's Dance Torch Dance	Edward German (1862-1936)
With Quiet Courage (1995)	Larry Daehn (b. 1937)
Illyrian Dances (1986) 1. Rondeau 2. Aubade 3. Gigue	Guy Woolfenden (b. 1937)

Intermission

From *A Moorside Suite* (1928) Scherzo, Nocturne and March	Gustav Holst (1874-1934)
The Immovable Do (1933-40)	Percy Aldridge Grainger (1882-1961)
Melita (1983)	Thomas Knox (b. 1940)
After a Gentle Rain (1979)	Anthony Iannaccone (b. 1943)
The Thunderer (1889)	John Philip Sousa (1854-1932)

The University of Alberta Concert Band, 2001-2002
William H Street, Director

Oboe I
Kristen Bérubé
Sherri Cohen

Oboe II
Scott MacDormand
Becky Smith

Piccolo
Alexis Warren

Flute I
Priscilla Chan
Arwen Fleming
Susan M°Lellan
Morgan Lavigne
Sarah Carter

Flute II
Emily Henkemans
Sara Glassman
Jennifer Rae
Melissa Malden
Jennifer Brower
Wendy Mathewson

Clarinet I
Patrick Huang
Brittany Weber

Clarinet II
Philip Stein
Jade Tynan
Erin Ford

Clarinet III
Massa Abe
Karly Hays
Suzie Iskiw

Bass Clarinet
Lyndsey Cohen

Alto Saxophone I
Jessica Dyck

Alto Saxophone II
Dan Davis
Tenor Saxophone
Sean Haughian

Baritone Saxophone
Kendall Young

Horn I
Brenda Vanneste

Horn II
Jen Reimer
Frank Dunnigan

Horn III
Nicola Peffers

Horn IV
Melissa King

Cornet I
Laurel Ralston
Norman Stein
Kyle Townend

Cornet II
Ben Comer
Nolan Bard
Wyn Humphries

Cornet III
Katrina Jones
Zach Yuzwa
Marc Turcotte
Jason Stronciski

Trombone I
Megan Karius
Lindsay Snook

Trombone II
John Benzies
Eric Coulthard
Andrew Marks

Trombone III
Banning Symington
Paul Moffatt
Ryan Kerner
John Fielding

Euphonium
Joanna Henshaw
Radelle Blum

Tuba
Erik Jacobs
Andre Guigui

Percussion
Jamie Burns
Angela Cheng
Allison Kwan
Melissa Ma
Steven Peters

Piano
Allison Kwan

Upcoming Events

April

7 Sunday, 8:00 pm
The University of Alberta University Symphony Orchestra, Madrigal Singers and **Concert Choir**
Malcolm Forsyth, Conductor
Program will feature works by Forsyth, Poulenc, Verdi and Stravinsky
Soloist: **Andrew Wan, violin** in the *Vieuxtemps Concerto No. 5*
Francis Winspear Centre for Music
Admission: $15/adult, $10/student/senior

8 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free Admission

8 Monday, 8:00 pm
Master of Music Recital
Julie Amundsem, cello. Free admission

8 Monday, 8:00 pm
Grant MacEwan College and University of Alberta Jazz Bands Concert. Ray Baril and Tom Dust
Salute to the Bands: A Tribute to the Great Swing Bands of the 1930s and 1940s. John L Haar Theatre, Jasper Campus, Grant MacEwan College.
Admission: $10/adult, $8/student/senior
For more information, please call 497-4436

9 Tuesday, 8: 00 pm
New Music Concert featuring works by Student Composers. Free admission

21 Sunday, 8:00 pm
The University of Alberta Madrigal Singers *Pre-Tour Concert*
Ardelle Ries, Conductor
with special guests **Happnin': The University of Alberta Jazz Choir.**
Liana Bob, Conductor. Music from and inspired by Shakespeare's time

26 Friday, 6:00 pm
SALUTE TO MALCOLM FORSYTH
Celebration Dinner
with **special guest artists**
Faculty Club, University of Alberta
Admission: $55 (including a donation of $25 to the Canadian Music Centre)

27 Saturday, 8:00 pm
Maid in Alberta
Sylvia Shadick Taylor, piano
Featuring works by Forsyth, Sastok, Sasonkin, Nicholson (world premiere), Eagle, Fisher and Bashaw. Edmonton Composers' Concert Society "New Music Alberta" concert series

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

University of Alberta
Department of Music

Music At Noon
Convocation Hall Student Recital Series

Monday, April 8, 2002 at 12:10 pm

Prélude de Concert sur un thème de Purcell (1933) — Gabriel Pierné (1863-1937)

Ondřej Goliáš, bassoon
Judy Loewen, piano

Sonatine (1905) — Maurice Ravel (1875-1937)
- Modéré
- Menuet
- Animé

Ariane Maisonneuve, piano

Estampes (1903) — Claude Debussy (1862-1918)
- Pagodes
- Le soirée dans Grenade
- Jardins sous la pluie

Tomoe Aoki, piano

Convocation Hall

Arts Building, University of Alberta

University of Alberta

Studio 27

New Music Concert

A performance of new works
by students
in Composition 260

Tuesday, April 9, 2002 at 11:00 am

Program

Department of Music
University of Alberta

Program

Vowel Movements for six vocalists — Philip Pashke

Gillian Brinston
Megan Hall
Tamara Guillaume
Jay Summach
Michael Kurshat
Christian Bérubé

Ocean Fuzz — Annique Shields

Allison Kwan, clarinet
Dubrena Myroon, horn
Aaron Gervais, chimes

Loathsome Lonesome Fearsome Fivesome — Christian Bérubé
in three movements

Karly Hays, clarinet
Joanne Carson, bassoon
Julie Amundsen, cello
Aaron Gervais, percussion

Guaguancó para acordeón y tres violonchelos — Aaron Gervais
(Guaguancó for accordion and 3 cellos)

Ed Stein, accordion
Julie Amundsen, cello
Olivia Walsh, cello
Mark Moran, cello

(special thanks for Nellì Antonio Peruch for technical accordion assistance)

Nescient — Heather Hindman

Cassie Lehmann and **Adam Weibe, flute**
Courtney Welwood, Jamie Southeran, clarinet
Ondrej Golias, bassoon
Aaron Gervais, marimba

La Battaglia — Allison Kwan

Adam Eccles and **Sean Patayanikorn, saxophone**
Aaron Gervais and **Leila Flowers, percussion**

Upcoming Events

April
9 Tuesday, 8: 00 pm
New Music Concert featuring works by Student Composers. Free admission

21 Sunday, 8:00 pm
The University of Alberta
Madrigal Singers *Pre-Tour Concert*
Ardelle Ries, Conductor
The Madrigal–
Music from and inspired by Shakespeare's time

26 Friday, 6:00 pm
SALUTE TO MALCOLM FORSYTH
Celebration Dinner
with **special guest artists**
Faculty Club, University of Alberta
Admission: $55 (including a donation of $25 to the Canadian Music Centre)

27 Saturday, 8:00 pm
Maid in Alberta
Sylvia Shadick Taylor, piano
Featuring works by Forsyth, Sastok, Sasonkin, Nicholson (world premiere), Eagle, Fisher and Bashaw. Edmonton Composers' Concert Society "New Music Alberta" concert series

May
7 Tuesday, 8:00 pm
Master of Music Recital
Tomoe Aoki, piano
Free admission

8 Wednesday, 8:00 pm
Doctor of Music Recital
Jennifer Goodine, organ.
Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

A Concert of New Compositions by University of Alberta Students

Tuesday, April 9, 2002
at 8:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Entrance Musics for solo viola — Stephen Rogers

Fury for taiko ensemble — Robin Leicht
Kita-No-Taiko:
Keith Hills
Duncan Morrison
Maya Nishiwaki
Kristen Semeniuk

Synaesthesia 1 for saxophone, piano, percussion and Max/MSP effects and visuals — Jeremy Tusz
Eric Goluszka, saxophone
Rob Curtis, piano
Aaron Gervais, percussion
Jeremy Tusz, computer

Moonlight Stroll for string quartet — Curtis Farley

Four Short Pieces — Russell Bain
Sarah Bouthillier, flute
Bob Cockell, oboe
Angela Visscher, clarinet
Paul Flowers, horn
Ondřej Goliáš, bassoon

Intermission

How It Goes for 7 instruments — Curtis Farley

Scott Zubot, violin
Jamie Sootheran, clarinet
Ondřej Goliáš, bassoon
Sheena Hyndman, trumpet
Jim Chilton, trombone
Mat Stepney, contrabass
Corte Laslop, percussion

Three Miniatures — Trevor Hayes

Erin Waugh, Guitar
Andrew Switzer - Guitar
Aaron Gervais - Marimba

Two Pieces for saxophone octet — Erin Rogers

I. Night
II. Day

Kris Covlin, Eric Gouszka, soprano saxophone
Adam Eccles, Erin Rogers, alto saxophone
Alfredo Mendoza, Sarah Wolkowski, tenor saxophone
Sean Patayanikorn, Dan Davis, baritone saxophone

3 Latin Songs — Sara King

Sopranos:
Christy McColl,
Julie Ingraham,
Chantal Boos
Jorgianne Talbot

Altos:
Maria Holub
Sara King
Annalise Mikulin
Marie-Josée Ouimet

Upcoming Events:

April
21 Sunday, 8:00 pm
The University of Alberta
Madrigal Singers *Pre-Tour Concert*
Ardelle Ries, Conductor
The Madrigal–
Music from and inspired by Shakespeare's time

26 Friday, 6:00 pm
SALUTE TO MALCOLM FORSYTH
Celebration Dinner
with special guest artists
Faculty Club, University of Alberta
Admission: $55 (including a donation of $25 to the Canadian Music Centre)

27 Saturday, 8:00 pm
Maid in Alberta
Sylvia Shadick Taylor, piano
Featuring works by Forsyth, Sastok, Sasonkin, Nicholson (world premiere), Eagle, Fisher and Bashaw. Edmonton Composers' Concert Society "New Music Alberta" concert series

May
7 Tuesday, 8:00 pm
Master of Music Recital
Tomoe Aoki, piano
Free admission

8 Wednesday, 8:00 pm
Doctor of Music Recital
Jennifer Goodine, organ.
Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Lisa Bing, piano

Tuesday, April 16, 2002 at 8:00 pm

Suite Op. 14 (1916) — Béla Bartók (1881-1945)
- Allegretto
- Scherzo
- Allegro Molto
- Sostenuto

Toccata in C Minor, BWV 911 (1714) — Johann Sebastian Bach (1685-1750)

Intermission

Sonata No. 30 in E Major, Op. 109 (1820) — Ludwig van Beethoven (1770-1827)
- Vivace, ma non troppo - Adagio espressivo
- Prestissimo
- Andante: Tema con variazioni

Scherzo No. 1 in B Minor, Op. 20 (1835) — Fryderyk Chopin (1810-1849)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Miss Bing.

Miss Bing is a recipient of a Beryl Barns Memorial Award (Undergraduate) as well as the Mary Stinson Prize for Piano Accompaniment.

Special thanks to Ayako Tsuruta; for your friendship, your endless support, and for all you have taught me about life and music!

Thank you all for coming! Please join me for a reception in the Art Lounge.

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

In Recital

Leila Flowers, trumpet
assisted by
Roger Admiral, piano

with guest artists
Adam Wiebe, flute
Douglas Millie, cello

Sunday, April 14, 2002 at 8:00 pm

Zigeunerweisen (Gypsy Airs), Op. 20 (1878) — Pablo de Sarasate (1844-1908), arr. by Rafael Méndez & Charles Koff

Sonatine pour flûte et piano (1942) — Henri Dutilleux (b. 1916)

Rhapsody in Blue (1924) — George Gershwin (1898-1937), arr. by Timofei Dokshitser

INTERMISSION

Sonate für Trompete und Klavier (1939) — Paul Hindemith (1895-1963)
- Mit Kraft
- Mässig bewegt
- Trauermusik: Sehr langsam

Suite No. 4 in E-flat for Cello, BWV 1011 — Johann Sebastian Bach (1685-1750)
- Courante
- Sarabande
- Bourrée

Cascades (1981) — Allen Vizzutti (b. 1952)

This recital is non-compulsory.
There will be a reception to follow in the Fine Arts lounge.

Studio 27

Fine Arts Building

University of Alberta
Department of Music

In Recital

Ruston Vuori, piano

Wednesday, April 17, 2002 at 8:00 pm

Partita No. 5 in G Major (c. 1730) — Johann Sebastian Bach (1685-1750)
- Praeambulum
- Allemande
- Corrente
- Sarabande
- Tempo di Minuetta
- Passepied
- Gigue

Sonata in A Minor, Op. 42 (1825) — Franz Schubert (1797-1828)
- Moderato
- Andante poco moto
- Scherzo - Allegro vivace
- Rondo - Allegro vivace

Intermission

Three Burlesques, Op. 8c (1908-11) — Béla Bartók (1881-1945)
1. Quarrel
2. Slightly Tipsy
3. Capriccioso

Klavierstucke, Op. 118 (1893) — Johannes Brahms (1833-1897)
1. Intermezzo
2. Intermezzo
3. Ballade
4. Intermezzo
5. Romanze
6. Intermezzo

Etudes d'execution transcendante (1837-38) — Franz Liszt (1811-1886)
11. Harmonies du soir

Studio 27

Fine Arts Building

University of Alberta
Department of Music

In Recital

Guylaine Lefebvre-Maunder, mezzo-soprano
Leanne Regehr, piano

Wednesday, April 17, 2002 at 8:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

From *Magnificat in D*, BWV 243 (1732) — Johann Sebastian Bach (1685-1750)
Et exultavit

From *Christmas Oratorio*, BWV 248 (1734) — Johann Sebastian Bach
Scliesse, mein Herze, dies selige Wunder

From the opera *Berenice*, HWV 38 (1737) — George Frideric Handel (1685-1759)
Si, tra I ceppi

Selections from *Frauenliebe und Leben*, Op.42 (1840) — Robert Schumann (1810-1856)
Seit ich in geshen
Er, Der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du ring an meinnem Finger

From the opera *Carmen* (1875) — Georges Bizet (1838-1875)
L'amour est un oiseau rebelle, (Habanera) Act I

Intermission

Selections from *Siete canciones populares espanolas* (1915) — Manuel de Falla (1876-1946)
El pano moruno
Seguidilla murciana
Austriana
Jota
Nana
Cancion

Quatre chansons pour voix grave (1940-1945) — Arthur Honegger (1892-1955)
La douceur de tes yeux
Derrière Murcie en fleurs
Un grand sommeil noir
La terre des eaux va buvant

From the opera *La Regata Veneziana* (1857) — Gioachino Rossini (1792-1868)
Anzoleta avanti la regata

From the opera *Samson et Dalila* (1877) — Camille Saint-Saëns (1835-1921)
Mon coeur s'ouvre à ta voix, Act II

Reception to follow in the Arts Lounge.

Upcoming Events

April
21 Sunday, 8:00 pm
The University of Alberta
Madrigal Singers *Pre-Tour Concert*
Ardelle Ries, Conductor
The Madrigal–
Music from and inspired by Shakespeare's time

23 Tuesday, 4:00 pm
Strings Masterclasses
Visiting Artists
Juilliard String Quartet
Violin - Ron Copes
Studio 27, Fine Arts Building 2-7
Cello - Joel Krosnick
Convocation Hall, Arts Building
Admission for auditors: $15

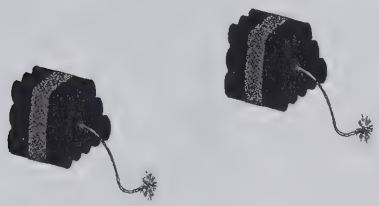
26 Friday, 6:00 pm
SALUTE TO MALCOLM FORSYTH
Celebration Dinner
with **special guest artists**
Faculty Club, University of Alberta
Admission: $55 (including a donation of $25 to the Canadian Music Centre)

27 Saturday, 8:00 pm
Maid in Alberta
Sylvia Shadick Taylor, piano
Featuring works by Forsyth, Sastok, Sasonkin, Nicholson (world premiere), Eagle, Fisher and Bashaw. Edmonton Composers' Concert Society "New Music Alberta" concert series

May
7 Tuesday, 8:00 pm
Master of Music Recital
Tomoe Aoki, piano
Free admission

8 Wednesday, 8:00 pm
Doctor of Music Recital
Jennifer Goodine, organ.
Free admission

A Concert of New



Electroacoustic Compositions

Thursday, April 18, 2002

12:00 noon

Fine Arts Building Studio 27

University of Alberta

Department of Music

A Concert of New Electroacoustic Compositions
Thursday, April 18, 2002
12:00 noon
Fine Arts Building
Studio 27

Grant Bowering
Cubicle Serenity (4:11)

Jaswinder Toor
Static Standoff (4:38)

Mustafa Bor
In Between Life and Death (5:11)

Ryan Dorward
Underlying Fabric (5:00)

Aaron Goos
Guitar (5:25)

Stephen Rogers
Stolen Stolen Car (5:57)

Heidi Piepgrass
Trainsformations (5:36)

Daniel Haight
Resign (6:00)

In Recital

Annalise Mikulin, mezzo soprano

assisted by
Roger Admiral, piano

Friday, April 19, 2002 at 5:00 pm

Convocation Hall
Arts Building
University of Alberta

Department of Music
University of Alberta

Program

Nel cor più non mi sento	Giovanni Paisiello (1740-1816)
Caro Mio Ben	Tommaso Giordani (1730-1806)
Un certo non so che	Antonio Vivaldi (1680-1743)
Après un rêve	Gabriel Fauré
Les berceaux	(1845-1924)
From *Così fan Tutte* (1790)	Wolfgang Amadeaus Mozart
Smanie implacabili	(1756-1791)
Selections from Zigeunerlieder, Op.103 (1887)	Johannes Brahms
I	(1833-1897)
II	
III	
From *Samson et Dalila* (1877)	Camille Saint-Saëns
Mon coeur s'ouvre à ta voix	(1835-1921)
Selections from *Siete canciones populares españolas* (1914-1915)	Manuel De Falla
I. El paño moruno	(1876-1946)
IV. Canción	
Sure on this shining night, Op.13, No.3	Samuel Barber (1910-1981)
Long Time Ago	Aaron Copland
I Bought Me a Cat	(1900-1990)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Mikulin.

Reception to follow in the Arts Lounge.

Translation

Nel cor più non mi sento (I No Longer Feel in My Heart)
I no longer feel in my heart the sparkle of youth; because of my torment, love, you are guilty. He pinches me,he excites me; what thing is this alas? Pity, pity, pity! Love is a certain something which is driving me to despair!

Caro mio ben (Ah, Dearest Love)
Ah, dearest love, if you should leave, heaven above knows how I'd grieve. Your faithful friend sighs without end. This cruel torment cease now I pray! Ceases now I pray!

Un certo non so che (Someone I Know Not Who)
Some one, I know not who, my truant heart has ta'en, and yet I feel no pain. Suppose it should be love? Who, that his power might be taught. My foot unwary has snared and caught, my truant heart slyly ta'en?

Après un rêve (After a Dream)
In a sleep that charmed your image, I dreamed the happiness , ardent mirage. Your eyes were more soft, your voice pure and sonorous. You shone like a sky lit up by the dawn. You called me, and I left the earth to escape with you to the light. The heavens parted their clouds for us, unknown splendors, divine illuminations glimpsed at... Alas! Alas, sad awakening from dreams! I call you, oh night, give back to me your lies. Return, return radiant one, return, oh night mysterious!

Les berceaux (The Cradles)
Along the Quai, the large ships, silently rocked by the surge, take no notice of the cradles, that the hands of the women rock. But the day of farewells will come, for it must be that women weep, and curious men explore the horizons entice! And on that day the large ships, fleeing the port which diminishes , will feel their weight held back by the soul of distant cradles.

Smanie implacabili (Frenzies Implacable)
Recitative: Ah, go away! Fear the sad effect of a desperate affection! Close those windows...I hate the light. I hate the air that I breathe...I hate myself! Who scorns my sadness? Who consoles me? Ah, flee, for pity's sake, leave me alone! Aria:Frenzies implacable, that agitate me within this soul do not cease, until the anguish make me die. Miserable example of fatal love, I will give to the Furies, if living I remain with the sound horrible of my sighs.

Zigeunerlieder (Gypsy Songs)
I. Ho there, Gypsy, strike the string, play the song of the faithless maiden! Let the strings weep, lament in sad anxiety till the warm tears flow down these cheeks.

II. High towering Rima waves, how turbid you are! By these banks I lament loudly for you, my sweet! Waves are fleeing, waves are streaming, rushing to the shore, to me; Let me by the Rima banks forever weep for her!

III. Do you know when my little one is her loveliest? When her sweet mouth kisses me. Little maiden, you are mine, fervently I kiss you. The good Lord created you just for me! Do you know when I like my lover best of all? When he holds me closely enfolded in his arms. Sweetheart, you are mine, fervently I kiss you. The Lord created you just for me alone!

Mon coeur s'ouvre à ta voix (My Heart Opens to Your Voice)
My heart opens to your voice. My heart opens to your voice as flowers open to the kisses of the dawn! But, oh my beloved, to dry my tears completely let your voice speak again! Tell me that to Dalila you return forever; repeat to my tender love the promises of former times-those promises that I loved! Ah! Reply to my tenderness, pour me, pour me the drunkeness! Answer my tenderness! Like blades of wheat that bend in the light wind. Thus trembles my heart, ready to be consoled, by your voice so dear to me the arrow is less rapid to carry the death than is your lover to fly into your arms! Samson, I love you!

I. **El paño moruno (The Moorish Cloth)**
On the delicate fabric in the shop there fell a stain. It sells for less, for it has lost its value. Ay!

VI. **Canción (Song)**
Because your eyes are traitors, I am going to bury them. You don't know how hard it is, "from the air," my love, to look at them. "Mother, to the shore." My love , to look at them. They say you don't love me, you loved me before. Let go what was won, "From the air," for what is now lost. "Mother, to the shore." For what is now lost.

Programme Notes

Giovanni Paisiello's (1741-1816) 1788 opera **La Molinara** ('Doubtful Love or The Maid of the Mill'), based upon a libretto by Giuseppe Palomba, has a somewhat convoluted comic plot about love, lust, deception and eventual reconciliation and marriage. The Act 2 duet "Nel cor più non mi sento" ('In My Heart I Feel No Longer') has been used as the theme for sets of variations by several composers including Ludwig van Beethoven, Johann Nepomuk Hummel and Niccolo Paganini.

The lovely song "Caro mio ben" ('My Dearest Beloved') is the most popular work to come from the pen of the Italian Giuseppe Giordani (c. 1744-1798).

In spite of his renown reputation as a composer of solo instrumental music, most especially concerti for violin and orchestra, Antonio Vivaldi (1678-1741), was also an accomplished composer of vocal and choral music, though much less well-known in those genres. Commissioned to write four operas for the newly reopened Accademia degli Immobili alla Pergola Theatre in Florence between 1718 and 1736, **L'Atenaide** was the third of that set. Based on a libretto by Apostolo Zeno, the work opened during the Carnival season on December 29, 1728, where it proved to be a critical flop. "Un certo non so che"('A Certain Something') is from that stage work.

French composer, Gabriel Fauré (1845-1924), originally modelled his vocal music after the works of Charles Gounod, who was the recognised founder of 'modern French melodic song.' Of the three songs on this programme, "Après un reve" ('After a Dream') is the earliest, having been composed in 1865. The text is by Victor Hugo. "Les Berceaux" ('The Cradles'), words by Armand Sully-Prudhomme, was composed by a more mature Fauré in 1883. The music brings to mind in ingenious fashion the rocking of the cradle as well as that of the boats of fishermen.

Although he is probably best known for his orchestral and keyboard works, Johannes Brahms (1833-1897), was also a celebrated composer of choral and solo vocal music as well. He composed his song cycle Zigeunerlieder, Op. 103 relatively late in life and originally wrote the set for vocal quartet with piano accompaniment. Known collectively as "Gypsy Songs," the texts are taken from a set of Hungarian poems which had been translated into German by Hugo Conrat.

Gabriel Fauré's friend and teacher, Camille Saint-Saëns (1835-1921), composed his opera **Samson et Dalila** over a period of twenty-five years. In "Mon coeur s'ouvre à ta voix" ('My Heart Opens To Your Voice') from near the conclusion of Act II, Delilah is pleading with Samson to reveal the secret of his supernatural strength. Since deception didn't work on previous occasions, perhaps now seduction and enticement will.

Spanish composer, Manuel de Falla (1876-1946), composed his set of seven songs **Siete Canciones populares Españolas** following his return to Spain in 1914 after having spent the previous seven years in France. It is among his most performed works and has also been variously transcribed for different instruments. Each of the pieces is an arrangement of a folk melody from a different part of his home country. "El paño moruno" ('The Moorish Cloth') is about a fine piece of cloth which is discounted in price because of a stain on the material. "Canción" ('Song') expresses the feelings of a vengeful, jilted lover.

"Sure on This Shining Night" is the third of a collection of **Four Songs, Op. 13** by American composer Samuel Barber (1910-1980). During the composition of this particular selection in 1938, Barber selected the text from a collection of poetry entitled **Permit Me Voyage**, which was published in 1934 by James Agee (1909-1955).

Aaron Copland (1900-1990) believed that it was important to preserve America's original vocal a folk heritage and did that very thing, by dressing several well-known songs in more contemporary musical garb than their original versions wore. "Long Time Ago" is a nostalgic nineteenth-century ballad, while "I Bought Me a Cat" is a delightful and lively nonsense song for children. Both of these selections were published as part of his first set of **Old American Songs** for medium voice and small orchestra (1950).

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In Recital

Mark Cahoon, bass baritone

assisted by
Janna Olson, piano

Friday, April 19, 2001 at 8:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

Selections from *Winterreise* (1827) — Franz Schubert (1797-1828)
Text by Wilhelm Müller
1. Gute Nacht
2. Die Wetterfahne
3. Gefrorne Tränen
5. Der Lindenbaum
6. Wasserflut
11. Frühlingstraum
13. Die Post
15. Die Krähe
20. Der Wegweiser
24. Der Leiermann

From the *St. Matthew Passion* (1727/1729) — Johann Sebastian Bach (1685-1750)
Mache dich, meine Herze, rein!

Intermission

Extase (1874) — Henri Duparc (1848-1933)
Lamento (1883)
Le Manoir de Rosamonde (1879)

From *Manon* (1884) — Jules Massenet (1842-1912)
Épouse quelque brave fille

Three Salt-water Ballads (1931) — Frederick Keel (1871-1954)
Words by John Masefield
1. Port of many ships
2. Trade winds
3. Mother Carey

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music for Mr Cahoon.

Translation

Winterreise

1. **Gute Nacht/Goodnight**

As a stranger, I entered, as a stranger I go out again. May was kind to me with many a bunch of flowers. The maiden spoke of love, the mother, even of marriage. But now the world is dreary, the roadway covered with snow. I cannot spend time choosing my journey, I must determine my way here and now in the darkness. A moonlight shadow goes with me as companion, and on the white meads I look for wild creatures' tracks. Why should I remain longer, until I am driven out? Let stray dogs howl outside their master's house! Love likes to travel from one to another, God has made it so. My fine lady-love, goodnight! I will not disturb you in your dreams. 'Twere pity to spoil your rest. You shall not hear my footsteps. Softly, softly I close the door. As I go out I will write "Goodnight" to you on the gate, so that you may see my thoughts were of you.

2. **Die Wetterfahne/The Weather Cock**

The wind sports with the weather cock on my fair love's house. To my crazed senses it seemed to be mocking the poor fugitive. He should have noticed sooner the escutcheon mounted over the house. Then he would never have looked for a faithful woman inside. With the hearts indoors, the wind plays as on the roof, only not so loudly. What do they care for my sorrows? Their child is a wealthy bride.

3. Gefrorne Tränen/Frozen Tears

Frozen tears are falling from my cheeks. Did I then not notice that I had wept? O tears, my tears. And are you so utterly lukewarm that you freeze into ice, like the cool morning dew? And yet you gush forth, glowing hot, out of my breast as though you would melt all Winter's ice!

5. **Der Lindenbaum/The Linden Tree**

By the fountain outside the town gate stands a linden tree. In its shade I dreamt many a sweet dream. In its bark I cut many a loving word. I was drawn to it continually in times of joy and pain. This night, too, I had to go past it at dead of night. Dark though it was then, I kept my eyes closed. And its branches rustled, as though they were calling to me: "Come to me, my friend; here you will find peace!" The cold gusts blew straight into my face. The hat flew off my head, but I did not turn back. Now I am many hours distant from that place, and still I hear a rustling: "You would have found peace there!"

6. **Wasserflut/Floodwater**

Many a tear from my eyes has fallen into the snow. The cold snowflakes absorb my burning grief thirstily. When the grass is ready to spring up, a mild wind will blow hither and the ice will break up into flows and the soft snow will dissolve. Snow, you know of my longing. Tell me, pray, where does your course lie? If you will only follow my tears, the stream will soon gather you up. With it you will flow through the town, in and out of the gay streets. Where you will feel my tears glowing hot, there will be my darling's house.

11. **Frühlingstraum/A Dream of Spring**

I dreamt of many coloured flowers as they bloom in May. I dreamt of green meadows and merry birdsong. And when the cock crowed, my eyes opened. It was cold and dark; Ravens croaked on the roof. But there, on the windowpanes... Who painted those leaves? Do you laugh at the dreamer who saw flowers in winter? I dreamt of love for love's sake, of a fair maiden, of caresses and kisses, of happiness and bliss. And when the cocks crowed, my heart awoke. Now I sit here alone and ponder on the dream. I close my eyes again, but my heart still beats warmly. When will you leaves grow green on the window? When shall I hold my love in my arms?

13. **Die Post/The Post**

>From the road comes a posthorn's sound. What ails it that it surges so, my heart? The post brings no letter for you. Why then do you leap so high, my heart? Yes, the post is coming now from the town where once I had a darling sweetheart. My heart! Do you want to go across and see and ask how things may be doing there, my heart?

15. **Die Krähe/The Crow**

A crow set out from the town with me. Till today it has been flying continually around my head. Crow, strange creature! Are you determined not to leave me? Do you intend soon to grasp my body for your prey? Well, I shall not go much further with my walking stick. Crow, let me at least see faithfulness unto the grave!

20. **Der Wegweiser/The Signpost**
Why do I avoid the ways that other travellers tread, and seek hidden pathways through snow-covered, rocky heights? I have done no ill deed that I should avoid mankind... What foolish longing drives me into deserted wastes? Signposts stand upon the roads pointing the way to towns, and I journey on endlessly, restless and seeking peace. One signpost I see standing fixedly before my gaze. One road I must travel. A road along which none have returned.

24. **Der Leiermann/The Hurdy-gurdy Man**
Out behind the village there stands a hurdy-gurdy man. With numbed fingers he grinds all he can. Barefoot on the ice, he totters to and fro, and his little platter stays ever empty of coins. No one wants to hear him, no one gives him a glance, and the dogs snarl around the old man. And he lets it all go on, just as it will. He grinds away, and his barrel-organ never stops. Strange old man! Shall I go with you? Will you grind away on your hurdy-gurdy to my songs?

Mache dich, meine Herze, rein!/Make Thee, my Heart, Pure!
Make thee, my heart, pure! I will Jesus in myself entomb. Then he shall henceforth have his sweet rest in me for eternity. World, go out, allow Jesus in!

Extase/Ecstasy
On a pale lily my heart is asleep in a slumber sweet like death. Exquisite death, death perfumed by the breath of my beloved. On your pale bosom my heart is asleep in a slumber sweet like death.

Lamento/Lament
Do you know the white tomb where with a plaintive sound floats the shadow of a yew-tree? On the yew-tree a pale dove, sad and alone in the setting sun, sings its song. One would say that the awakened soul weeps under the earth in unison with the song, and of the misfortunes of having been forgotten. Complaints, cooing very softly. Oh! never more near the tomb shall I go, when evening descends with its dark mantle, to hear the pale dove sing, on the branch of the yew-tree, its plaintive song!

Le Manoir de Rosamonde/The Manor of Rosamund
With its sudden and voracious teeth, like a dog love has bitten me. If you follow my blood that was shed, you could easily find my trail. Take a horse of good breed. Go and follow my arduous road through pitfalls and lost trails, if the chase will not make you weary! Passing where I have passed, you will see that alone and wounded I traveled over this sorrowful world. And thus I wrought my own death far, far away, without discovering the blue manor of Rosamund.

Épouse quelque brave fille/Marry some fine girl
What grand words! Which road have you then followed, and what do you know of life that you imagine it ends there? Marry some fine girl worthy of us, worthy of you. Become a father of a family, no worse, no better than I. Heaven wants nothing more. This is your duty, do you hear? Virtue that makes noise is no longer a virtue! Marry some fine girl worthy of us, worthy of you. Heaven wants nothing more. This is your duty.

Three Salt-water Ballads
1. **Port of many ships**
It's a sunny pleasant anchorage, is Kingdom Come,
Where crews is always layin' aft for double-tots o' rum,
'N' there's dancin' 'n' fiddlin' of ev'ry kind o' sort, It's a fine place for sailor-men is that there port.
'N' I wish-
I wish as I was there.

The winds is never nothin' more than jest light airs, 'N' no-one gets belayin'-pinned, 'n' no-one never swears,
Yer free to loaf an' laze around, yer pipe atween yer lips,
Lollin' on the fo'c'sle, sonny, lookin' at the ships.
'N' I wish-
I wish as I was there.

For ridin' in the anchorage the ships of all the world
Have got one anchor down 'n' all sails furled.
All the sunken hookers 'n' the crew as took 'n' died
They lays there merry, sonny, swingin' to the tide.
'N' I wish-
I wish as I was there.

1. **Port of many ships** (cont'd)
Drowned old wooden hookers green wi' drippin' wrack,
Ships as never fetched to port, as never came back,
Swingin' to the blushin' tide, dippin' to the swell,
'N' the crew all singin' sonny, beatin' on the bell.
'N' I wish-
I wish as I was there.

2. **Trade Winds**
In the harbour, in the island, in the Spanish Seas,
Are the tiny white house and the orange-tree,
And day-long, night-long, the cool and pleasant breeze
Of the steady Trade Winds blowing.

There is the red wine, the nutty Spanish ale,
The shuffle of the dancers, theand the old salt's tale,
The squeaking fiddle, and the soughing in the sail
Of the steady Trade Winds blowing.

And o' nights there's the fire-flies and the yellow moon,
And in the ghostly palm-trees the sleepy tune
Of the quiet voice calling me, the long low croon
Of the steady Trade Winds blowing.

3. **Mother Carey**
Mother Carey? She's the mother o' the witches
'N' all them sort o' rips;
She's a fine gell to look at, but the hitch is,
She's a sight too fond of ships.
She lives upon an iceberg to the norred,
'N' her man he's Davy Jones,
'N' she combs the weeds upon her forred
With pore drowned sailors' bones.

She's the mother o' the wrecks, 'n' the mother
Of all big winds as blows;
She's up to some deviltry or other
When it storms or sleets, or snows.
The noise of the wind's her screamin',
"I'm arter a plump, young, fine,
Brass-buttoned, beefy-ribbed young seam'n
So as me 'n' my mate kin dine."

She's a hungry old rip 'n' a cruel
For sailor-men like we,
She's give a many mariners the gruel
'N' a long sleep under the sea.
She's the blood o' many a crew upon her
'N' the bones of many a wreck,
'N' she's barnacles a-growin' on her
'N' shark's teeth round her neck.

3. **Mother Carey** (cont'd.)
I ain't never had no schoolin'
Nor read no books like you,
But I know's 't ain't healty to be foolin'
With that there gristly two.
You're young, you thinks, 'n' you're lairy,
But if you're to make old bones,
Steer clear, I says, o' Mother Carey
'N' that there Davy Jones.

Upcoming Events

April
21 Sunday, 8:00 pm
The University of Alberta
Madrigal Singers *Pre-Tour Concert*
Ardelle Ries, Conductor
The Madrigal–
Music from and inspired by Shakespeare's time

23 Tuesday, 4:00 pm
Strings Masterclasses
Visiting Artists
Juilliard String Quartet
Violin - Ron Copes
Studio 27, Fine Arts Building 2-7
Cello - Joel Krosnick
Convocation Hall, Arts Building
Admission for auditors: $15

26 Friday, 6:00 pm
SALUTE TO MALCOLM FORSYTH
Celebration Dinner
with **special guest artists**
Faculty Club, University of Alberta
Admission: $55 (including a donation of $25 to the Canadian Music Centre)

27 Saturday, 8:00 pm
Maid in Alberta
Sylvia Shadick Taylor, piano
Featuring works by Forsyth, Sastok, Sasonkin, Nicholson (world premiere), Eagle, Fisher and Bashaw. Edmonton Composers' Concert Society "New Music Alberta" concert series

May
7 Tuesday, 8:00 pm
Master of Music Recital
Tomoe Aoki, piano
Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our

In Recital

Christy McColl, soprano

assisted by

Rob Curtis, piano

Saturday April 20, 2002 at 5:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

From the opera *Griselda* Per la gloria d'adorarvi	Giovanni Battista Bononcini (1672-1750)
Vergin, tutto amor	Francesco Durante (1684-1755)
O del mio dolce ardor	Christoph Willibald von Gluck (1714-1787)
Alma del core	Antonio Caldara (1670-1736)
Danza, danza, fanciulla gentile	Francesco Durante (1684-1755)
Dein blaues Auge Ständchen Vergebliches Ständchen Botschaft	Johannes Brahms (1833-1897)
From the opera *Die Zauberflöte* ("The Magic Flute") Ach, ich fühl's From the opera *Le Nozze di Figaro* ("The Marriage of Figaro") Porgi, amor	Wolfgang Amadeus Mozart (1756-1791)

Intermission

O mio babbino caro	Giacomo Puccini (1858-1924)
The Daisies, Op 2, No.1 Bessie Bobtail, Op.2, No.3 Sure on this shining night, Op.13, No.3	Samuel Barber (1910-1981)
From the *Pirates of Penzance* Poor Wand'ring One	William Gilbert/Arthur Sullivan (1836-1911)/ (1842-1900)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms McColl.

A special thanks to my voice teacher Professor Harold Wiens for all of his support and confidence in me. Thank you to my family for supporting me in all of my musical endeavours.

Translation

Per la gloria d'adorarvi (For the love my heart doth prize)
For the love my heart doth prize,
O charmful eyes I would adore ye;
For me, my love is pain
I know 'tis all in vain, Yet kneel before ye:
Love is pain, all in vain, I implore ye.
Hopeless 'tis to look for kindness,
Foolish fondness with sigh t'imploreye,
But who-e'er might woo your gaze,
Bask in your sunny rays, and not adore ye?
Love is pain, all in vain, I implore ye.

Vergin, tutto amor (Virgin, fount of love)
Virgin, fount of love,
Dear Mother, thou of mercy, whose heart was riven
O hearken, Queen of Heaven,
Hearken to sinner's cry.
Let kind compassion move thee,
In mercy hear her sad lamenting,
Her mournful moan ascending
Unto thy throne of grace on high.

O del mio dolce ardor (O thou beloved)
O thou belov'd, whom long my heart desireth
At length the air thou breathest my soul inspireth.
Where'er mine eye may wander ,
Still of thee some vague semblance
Doth Love awake within me.
My ev'ry thought doth win me
To yet fonder remembrance:
And in this ardor that all my bosom so fireth
Thee I seek, Thee I call, Fondly and e'er fonder.

Alma del core (Fairest adored)
Soul of my heart,
Spirit of my soul!
Always constant I will adore you,
I shall be happy in my torment
If your beautiful lips I will be able to kiss.

Danza, danza, fanciulla gentile (Dance, dance, maiden gay)
Dance, dance maiden to my singing,
Dance, dance, maiden gently to the song that I sing.
Lightly and airily fly
While bounding, resounding, the billows outring!
Dost thou hear the low voices of the breezes soft blending

Danza, danza, fanciulla gentile (Dance, dance, maiden gay), cont'd
Appeal to thy heart with their blandishing tone?
They invite to a dance never ending,
And whisper, dance, dance maiden to the song that I sing!

Dein blaues Auge (Your blue eyes)
Your blue eyes are still and serene,
I gaze into their depths.
You ask me what I wish to see?
I see myself well again.
I was burned by a fiery pair,
I can still feel the pain.
Your eyes are like a lake so clear,
And like a lake so cool.

Ständchen (Serenade)
The moon shines above the mountain
Just right for people in love;
In the garden ripples a fountain,
Elsewhere silence, and far and wide.
Beside the wall in the shadow,
Three students are standing
With flute and violin and zither,
And they play, and sing while playing.
The strains are stealing gently
Intop the forest maiden's dream;
She sees her blond beloved
And whispers: "Forget me not!"

Vergebliches Ständchen (A Futile Serenade)
(He.) Good evening, my sweetheart,
Good evening my child,
Love brings me to you,
Oh, open the door for me!
(She.) My door is locked,
I won't let you in.
Mother gives good advice,
If you should come in,
T'would all be over with me!(He.) So cold is the night,
So icy the wind, That my heart freezes,
And my love will be extinguished;
Open for me, my child!
(She.) If your love dies,
Let it perish!
Let it Perish, never mind;
Go home to bed, to sleep,
Good night, my lad,
Good night, good night, my lad!

Botschaft (A Message)
Blow, little breeze, gently and sweetly
Around the cheeks of my beloved,
Play tenderly among her curls,
Do not fly away hurriedly!
If she then, perchance, inquires
How was I, poor man, faring:
Tell her: "Endless was his sorrow,
And most serious his plight.
But now he can hope
To joyfully live again,
For you, lovely one, think of him."
Translation by Edith Braun and Waldo Lyman

Ach, ich fühl's (Ah, I feel it)
Ah, I feel it, to grief and sadness,
Ever turned is love's delight.
Gone forever joy and gladness,
In my heart reigns mournful night.
See, Tamino, see my anguish,
See my tears for you, my own, you, my own.
If for love you do not languish,
Peace I find then,
Peace I find in death alone.

Porgi, amor (Grant, Love)
Grant, Love,
Some relief
To my sorrow
To my sighing!
Either give me back
my beloved
or just let me
die!

O mio babbino caro (O my dear daddy)
O my dear daddy,
He pleases me; he is handsome!
I want to go to Porta Rossa
To buy the ring!
Yes, I want to go there!
And if I should love him in vain,
I would go to the Ponte Vecchio,
But in order to throw myself into the Arno!
I am feeling tortured and tormented!
O God, I should like to die!
Daddy, have pity!

In Recital

Nicole Robertson, flute

assisted by

Judy Loewen, piano

Sunday, April 21, 2002 at 2:00 pm

Concerto in A Minor (ca. 1740) — Michel Blavet (1700-1768)
- I. Allegro
- II. Gavotte I and II
- III. Allegro

Sonate (1936) — Paul Hindemith (1895-1963)
- I. Heiter bewegt
- II. Sehr langsam
- III. Sehr lebhaft
- IV. Marsch

Intermission

Syrinx (1913) — Claude Debussy (1862-1918)

Concertino, Op. 107 (1902) — Cecil Chaminade (1857-1944)

Reception to follow in the Fine Arts Building Lounge.

Studio 27

Fine Arts Building

University of Alberta
Department of Music

Department of Music
University of Alberta

Madrigal Singers

Ardelle Ries, Conductor
David Wilson, Assistant Conductor
assisted by
Joel Harder, piano

Sunday, April 21, 2002
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

Renaissance Madrigals — Thomas Weelkes (ca1570-1603)
Hark, All Ye Lovely Saints Above

Piangete valli — Gioseppe Caimo (c1545-1584)

Le chant des oiseaux — Clement Janequin (1485-1558)

A Madrigal from the Classical Era — Thomas Linley (1756-1778)
Hark, the Birds Melodious Sing

The Romantic Partsong — Robert Pearsal (1795-1856)
Lay a Garland

The Madrigal in the 20th Century — William Hawley (b. 1950)
Siepe, che gli orti vaghi
Vita de la mia vita
Io son la primavera

Three Shakespeare Songs — Ralph Vaughan Williams (1872-1958)
Full Fathom Five
The Cloud Capp'd Towers
Over Hill, Over Dale

Eight Shakespeare Songs, Op. 80 — William Mathias (1934-1992)
Under the Greenwood Tree
Full Fathom Five
Lawn as White as Driven Snow
Sigh no more, Ladies
Crabbed Age and Youth
Dirge
It was a Lover and his Lass
Blow, blow thou Winter Wind

Text and Translation

Hark, all ye lovely saints above

Hark, all ye lovely saints above,
Diana hath agreed with Love,
His fiery weapon to remove. Fa la.
Do you not see
How they agree?
Then cease, fair ladies; why weep ye?
Fa la.

See, see, your mistress bids you cease,
And welcome Love, with love's
increase;
Diana hath procured your peace. Fa la.
Cupid hath sworn
His bow forlorn
To break and burn, ere ladies mourn.
Fa la.

Piangete valli (Weep, forlorn and abandoned vales)

Piangete valli, abandonate sole,
E tu, terra, dipingi nel tuo manto
I gigli oscur' e nere le viole.
La dotta Egeria e la Thebana Manto
Con subito furor morte n'ha tolta.
Ricominciate o Muse il vostro pianto.

Weep, forlorn and abandoned vales;
And you, earth, paint the dark lilies
And the black violets on your mantle.
Death has snatched the learned Egeria
And the Theban manto from us with sudden
fury.
O muses, start again your weeping.

Le chant des oiseaux (The Song of the Birds)

Rèveillez vous, coeurs endormis,
Le dieu d'amours vous sonne.
Vous serez tous en joie mis
Car la saison est bonne.

Rouse yourselves, sleeping hearts,
The god of love calls you.
You should all be joyful
For spring is come.

Les oiseauz quand sont ravis
En leur chant font merveilles;
Ecoutez bien leur devis,
Détoupez vos oreilles.

The birds, all inspired,
Do wonders with their song.
Listen well to their ditty;
Unstop your ears.

Et fa ri ro frere li joli
Ti ti pi ti, chouti toui.
Tu, que dis tu?
Le petit sansonnet de Paris,
Le petit mignon: (q'est là bas?
Passe villain. Sainte tête Dieu,
Is est temps d'aller boire)
Sage, courtois et bien apris.

(birdcalls)
You, what are you saying?
The little starling of Paris,
The little thing: (Who's there?
Pass, villian. By the holy head of God
It is time to go drinking)
Wise, courteous and well-learned.

Le chant des oiseaux (The Song of the Birds), cont'd.

A sermon, ma maitresse.
Sus madame à la messe.
A saint Trotin montrer le tétin,
Le doux musiquin.
Teo ticun, frian frian frian,
Tu tu tu, qui l'ara.
Coqui coqui oi ti oi ti,

Go to the sermon, my mistress.
Get thee to Mass, Madam.
To St. Trotin to show off your bosom
And sweet looks.

Huyt huyt, ter ter teo
Queo queo, tar tar, fouquet, quibi
Veleci, huyt huyt, ter turri.
Cocu coqui, ou est it,l le cocu?
Fuiez, fuiez, maître cocu,
Sortez de nos chapitre,
vous ne serez point retenu
Car vous n'êtes qu'un traître
Par trahison en chacun nid
Pondez sans qu'on vous sonne

(birdsongs) ...Who will have it?
(birdsongs)
Cuckoo, where is the cuckoo?
Away, go away, master cuckoo,
Get out of our company,
You will not be missed
You are nothing but a traitor.
Betraying in every nest,
You lay without being called.

Rèveillez vous, coeurs endormis,
Le dieu d'amours vous sonne.
Vous serez tous en joie mis
Car la saison est bonne.

Rouse yourselves, sleeping hearts,
The god of love calls you.
You should all be joyful
For spring is come.

Hark, the Birds Melodious Sing

Hark, hark, the birds melodious sing,
And sweetly, sweetly usher in the spring.
Close by his fellow sits the dove,
And gently whispers her his love.

Lay a Garland

Lay a garland on her hearse
Of dismal yew;
Maidens, willow branches wear;
Say she died true,
Her love was false, but she was firm.
Upon her buried body
Lie lightly, thou gentle earth.

Three Madrigals
on texts by Torquato Tasso

Siepe, che gli orti vagi (O hedge, which the lovely orchards)

Siepe, che gli orti vaghi,
E me da me dividi,
Si bella rosa in te giammai no vidi,
Com' è la donna mia,
Bella, amorosa e pia;
E mentr'io stendo, Sovra te la mano
La mi stringe pian, piano.

O hedge, which the lovely orchards
And me from myself divide,
I've never seen so beautiful a rose in you
As my lady is—
Beautiful, loving, and holy;
And while I extend over you my hand
She presses it, soft, softly.

Vita de la mia vita (Life of my life)

Vita de la mia vita
Tu mi somigli pallidetta oliva
O rosa scolorita;
Nè di beltà sei priva,
Ma in ogni aspetto tu mi sei gradita,
O lusinghiera oschiva,
E se mi segui o fuggi,
Soavemente mi consumi e struggi.

Life of my life,
You are to me like a pallid olive
or a fading rose;
Nor are you deprived of beauty,
But in every way you please me,
Whether you flatter or shun;
And whether you follow me or flee
Softly you consume and melt me.

Io son la Primavera (I am Spring)

Io son la Primavera,
Che lieta, ovaghe donne, a voi ritorno
Col mio bel manto adorno
Per vestir le campagne d'erbe e fiori
E svegliarvi nel cor novelli amori.
A me Zeffiro spira,
A me ride la terra e'l ciel sereno
Volan de seno in seno
Gli Amoretto vezzosi a mille mille,
Chi armato di stral, di chi faville.
E voi ancor gioite,
Godete al mio venir tra risi e canti;
Amate I vestri amanti
Or che'l bel viso amato april v'infiora;
Primavera per voi non torna ognora.

I am Spring
Who gladly, lovely women, returns to you
With my beautiful, embellished mantle
To dress the countryside in greenery and flowers
And to arouse in your hearts new loves.
For me Zephir sighs,
For me the earth laughs, as do the serene heavens;
From breast to breast fly
The charming Amoretti by the thousands,
Armed with arrows and with torches.
An you, again delighted,
Take place in my coming amidst laughing and song;
Love your loves,
Now, while April adorns lovely faces with flowers:
Spring for you will not return forever.

Three Shakespeare Songs

1. **Full fathom five thy father lies**

Full fathom five thy father lies;
Of his bones are coral made:
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell: Ding-dong.
Hark! now I hear them - ding-dong, bell.

2. **The cloud-capp'd towers, the gorgeous palaces**

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

3. **Over hill, over dale**

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire
I do wander everywhere.
Swifter than the moonè's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.

8 Shakespeare Songs

1. **Under the greenwood tree**

Under the greenwood tree
Who loves to lie with me
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

2. **Full fathom five thy father lies**

Full fathom five thy father lies;
Of his bones are coral made:
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell: Ding-dong.
Hark! now I hear them - ding-dong, bell.

3. **Lawn as white as driven snow**

Lawn as white as driven snow;
Cyprus black as e'er was crow;
Gloves as sweet as damask roses;
Masks for faces and for noses;
Bugle bracelet, necklace amber,
Perfume for a lady's chamber;
Golden quoifs and stomachers,
For my lads to give their dears:
Pins and poking-sticks of steel,
What maids lack from head to heel:
Come buy of me, come; come buy, come buy;
Buy lads, or else your lasses cry: Come buy.

4. **Sigh no more, ladies, sigh no more**
Sigh no more, ladies, sigh no more,
Men were deceivers ever;
One foot in sea and one on shore;
To one thing constant never.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no more,
Of dumps so dull and heavy;
The fraud of men was ever so
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

5. **Crabbed age and youth cannot live together**
Crabbed age and youth cannot live together:
Youth is full of pleasure, age is full of care;
Youth like summer morn, age like winter weather;
Youth like summer brave, age like winter bare.
Youth is full of sport, age's breath is short;
Youth is nimble, age is lame;
Youth is hot and bold, age is weak and cold;
Youth is wild, and age is tame.
Age, I do abhor thee; youth, I do adore thee;
O, my love, my love is young!
Age, I do defy thee: O, sweet shepherd, hie thee,
For methinks thou stay'st too long.

6. **Fear no more the heat o' the sun**
Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages;
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

6. **Fear no more the heat o' the sun** (cont'd.)
Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan;
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownéd be thy grave!

7. **It was a lover and his lass**
It was a lover and his lass
It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass.
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

And therefore take the present time
With a hey, and a ho, and a hey nonino,
For love is crownéd with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

8. **Blow, blow thou winter wind**
Blow, blow thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

Freeze, freeze thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

University of Alberta Madrigal Singers, 2001-2002
Ardelle Ries, conductor
David Wilson, assistant conductor

Soprano
Tracy Fehr
Bernice Gartner
Jessica Heine
Karen Nell
Casey Peden
Tanis Taylor
Raven Borstad
Megan Hall
Catherine Kubash
Janna Olson
Jorgianne Talbot
Sonya Eagles
Lindsey Sikora

Alto
Liana Bob
Gillian Brinston
Lesley Foster
Wendy Grønnestad
Erin Henry
Michelle Kennedy
Guylaine Lefebvre-Maunder

Tenor
John Brough
Josh McHan
Caleb Nelson
C.D. Saint
David Sawatzky
Jay Summach
Duncan Wambugu

Bass
Christian Bérubé
Mark Cahoon
Joel Harder
Michael Kurschat
Vaughn Roste
Trevor Sanders
John Whidden
John Wiebe
David Wilson (assistant conductor)

Upcoming Events

April
23 Tuesday, 4:00 pm
Strings Masterclasses
Visiting Artists
Juilliard String Quartet
Violin - Ron Copes
Studio 27, Fine Arts Building 2-7
Cello - Joel Krosnick
Convocation Hall, Arts Building
Admission for auditors: $15

26 Friday, 6:00 pm
SALUTE TO MALCOLM FORSYTH
Celebration Dinner
with **special guest artists**
Faculty Club, University of Alberta
Admission: $55 (including a donation of $25 to the Canadian Music Centre)

27 Saturday, 8:00 pm
Maid in Alberta
Sylvia Shadick Taylor, piano
Featuring works by Forsyth, Sastok, Sasonkin, Nicholson (world premiere), Eagle, Fisher and Bashaw. Edmonton Composers' Concert Society "New Music Alberta" concert series

May
7 Tuesday, 8:00 pm
Master of Music Recital
Tomoe Aoki, piano
Free admission

8 Wednesday, 8:00 pm
Doctor of Music Recital
Jennifer Goodine, organ.
Free admission

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
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Arts Building
University of Alberta

In Recital

Megan Hall, soprano

assisted by
Ingrid Kincel, piano
Ariane Maisonneuve, piano

Monday, April 22, 2002 at 5:00 pm

Department of Music
University of Alberta

Program

From *Die Schöpfung* — Joseph Haydn (1732-1809)
Nun Beut die Flur

Auch kleine Dinge können uns entzücken (1891-96) — Hugo Wolf (1860-1903)
Du denkst mit einen Fädchen mich zu fangen
Wie lange schon war immer mein Verlangen

The Hermit Songs, Op.29 — Samuel Barber (1910-1981)
I. At Saint Patrick's Purgatory
II. Church Bell at Night
III. St. Ita's Vision
IV. The Heavenly Banquet
V. The Crucifixion
VI. Sea-snatch
VII. Promiscuity
VIII. The Monk and His Cat
X. The Desire for Hermitage
Ariane Maisonneuve, piano

Intermission

Der Nussbaum — Robert Schumann

From *Cosi fan Tutte* (1790) — Wolfgang Amadeus Mozart (1756-1791)
In uomini
Una donna a quindici anni

From *DerFreischütz* (1791) — Carl Maria von Weber (1786-1826)
Kommt ein schlanker Bursch gegangen

From *Giulio Cesare* (1723) — George Frideric Handel (1685-1759)
Piangero

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Hall. Ms Hall is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Translations

Nun Beut die Flur
With verdure clad the fields appear delightful to the ravished sense; by flowers sweet and gay enchanced is the charming sight. Here vent their fumes, the fragrant herbs; here shoots the healing plant. By loads of fruits the expanded boughs ar pressed; the shady vaults are bent the tufty groves: the mountain's brow is crowned with closed wood.

Auch kleine Dinge konnen uns entzucken
E'en little things may often give us pleasure, e'en little things we may mots highly prize; above all gems the little pearl v treasure, how great its worth and yet how small its size. Behold how small a thing the olive's fruit, yet for its perfect flavour it is sought. Behold the rosebud sweet, how small it is, yet fairest of all flowers it is thought.

Du denkst mit einem Fadchen mich zu fangen
You think that you can catch me with a little thread, that with one glance you could make me love you. I've caught som who were higher flying, so when I laugh, don't trust me too completely. I've caught some others, so I tell you true. I an in love, but haply not with you!

Wie lange schon war immer mein Verlangen
How often have I prayed in fervent mood that a musician might my true love be. Now gracious Heav'n, in very flesh an blood, the man of my desire hath sent to me. See here he comes along with gentle mien and bows his head and plays the violin.

Der Nussbaum
A nut-tree blooms before the house; fragrant, airily it spreads its leafy branches wide. Many lovely blossoms gleam thereon. Gentle winds are coming to embrace them heartily. They whisper, always paired in two, bending, loving, gracefully, for a kiss, their frail little heads. They whisper of a maiden who was thinking all night and all day but alas! did not know of what. They whisper, they whisper. Who can understand such a soft melody? Whisper of the bridegroc and of the next year. The maiden listens, a breeze stirs the trees. Yearning, weeping, she sinks smilling into sleep and dreams.

In uomini
Go on with you! The times are past for spinning such tales even to babies!
You look for fidelity in men, in soldiers? Don't tell me that, for pity's sake! All of them are made of the same stuff; the quivering leaves, the inconstant breezes have more stability than men. Crocodile tears, lying looks, deceiving words false endearments are the basis of their tricks. In us they prize only their own pleasure; then they despise us, deny us affection, and from such tyrants, there is no mercy to be had. We women should pay out this hurtful, impudent breed in their own coin; let's love them to suit our convenience and our vanity! Tra la la.

Una donna a quindici anni
Are you flesh and blood, or what?
At fifteen a woman should know the ways of the world, where the devil keeps his tail, what's right and what's wrong. She should know the wiles that ensnare lovers, how to feign laughter or tears and how to make up good excuses for both. At one and the same moment she must listen to a hundred but speak with her eyes to a thousand, hold out hope to all, be they handsome or plain, know how to tell lies without ever blushing. And, like a queen, on her lofty throne, get her own way with "I can" and "I want." (It seems they're taking to this doctrine; hooray for Despina, she knows how to do it.)

Kommt ein schlanker Bursch gegangen
Should a slender fellow come along, blond haired or dark, bright eyed and rosy cheeked, indeed, one may certainly ogle him! To be sure, one lowers her eyes to her bodice, in the manner of bashful young girls; but one raises them again furtively when the young gentleman isn't watching. Should they even exchange glances, now what danger is there in that? One will not become blind from it, though one will become a little flushed. A little glance here and a glance there, until the mouth also ventures something. He sighs, "Most beautiful one!" She say, "Dearest!" Soon they are bridegroom and bride. Come closer still, dear folks – do you want to see me in a bridal wreath? "Hey, that's a pretty little bride, and the fellow no less attractive!"

Piangero
Why then, in one day, I am deprived of magnificence and glory? Oh, cruel fate! Cesar, my beloved idol, is probably dead, Cornelia and Sesto are defenceless and cannot give me assistance. Oh God! Is there no hope left in my life? I will bemoan my fate so cruel and brutal, as long as there is breath left in my body. And when I am dead and become a ghost, I will haunt tyranny night and day.

In Recital

Adam Garvin, oboe

assisted by

Joel Harder, piano

Monday, April 22, 2002 at 8:00 pm

Sonate in G Minor for Solo Oboe, Wq. 132a — Carl Philipp Emanuel Bach (1714-1788)
- Poco adagio
- Allegro
- Allegro

From *Magnificat* — Johann Sebastian Bach (1685-1770)
- Quia Respexit

Because he has looked upon the humiliation of his servant. Yes, from now onwards all generations will call me blessed.
I Samuel I:11 NJB

with guest
Karen Nell, soprano

Morceau de Salon Op. 228 for Oboe and Piano — Johannes Wenceslaus Kalliwoda (1801-1866)

Intermission

Six Metamorphoses after Ovid for Oboe Solo, Op. 49 — Benjamin Britten (1913-1976)
- I. Pan ~ *who played upon the reed pipe which was Syrinx, his beloved.*
- II. Phaeton ~ *who rode upon the chariot of the sun for one day and was hurled into the river padus by a thunderbolt.*
- III. Niobe ~ *who, lamenting the death of her fourteen children, was turned into a mountain.*
- IV. Bacchus ~ *at feasts is heard the noise of gaggling women's tattling tongues and shouting out of boys.*
- V. Narcissus ~ *who fell in love with his own image and became a flower.*
- VI. Arethusa ~ *who, flying from the love of Alpheus the river god, was turned into a fountain.*

Concerto for Oboe and Orchestra in C Major, K. 314 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro aperto
- Adagio non troppo
- Rondo - Allegretto

with guests
Karen Nell, conductor

Volin I
Andrew Wan
Elly McHan
Monica Stabel
Tim Cebuliak

Violin II
Alycia Au
Robin Leicht
Sabrina Steed
Tish Prouse

Viola
Emma Hooper
Andrea Pollock
Jeremy Tusz

Cello
Doug Millie
Hannah Wensel

Oboe
Michele C Foster
Alyssa Miller

Horn
Tammy Hoyle
Cresta Swanson

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Garvin.

Mr Garvin is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.

Convocation Hall
Arts Building
University of Alberta

Department of Music
University of Alberta

In Recital

Jennifer Venance, soprano

assisted by

Ingrid Kinsel, piano

Wednesday, April 24, 2002 at 8:00pm

Studio 27 Fine Arts Building

Department of Music
University of Alberta

In Recital

Jennifer Venance, soprano

assisted by

Ingrid Kinsel, piano

Wednesday, April 24, 2002 at 8:00pm

Studio 27 **Fine Arts Building**

Department of Music
University of Alberta

Program

From the opera *Guilio Cesare*, Act II (1724) — Georg Friederich Handel (1685-1759)
V'adoro Pupille

Als Louise die Briefe ihres ungetreuen — Wolfgang Amadeus Mozart (1756-1791)
Liebhabers Verbrannte, KV520 (1787)
Das Veilchen, KV 476 (1785)
An Chloe, KV 524 (1787)
Un Moto di Gioja, KV 579 (1789)

If There Were Dreams to Sell (1918) — John Ireland (1879-1949)
Text by Thomas Lovell Beddoes
Spring Sorrow (1918)
Text by Rupert Brooke

Intermission

Dein Blaues Auge, Op. 59, No. 8 (1873) — Johannes Brahms (1833-1897)
Vergebliches Standchen, Op. 84, No. 8 (1877)
Standchen, Op. 106, No. 1 (1886)
Die Mainacht, Op. 43, No. 2 (1894)

Standchen (1891) — Franz Schubert (1797-1828)

From the opera *Die Fledermaus* (1874) — Johann Strauss (1804-1849)
Mein Heir Marquis

Reception to follow.

Translation

V'adoro Pupille (I adore you, eyes)
Translation by M. Gerhart
I adore you, eyes,
darts of love;
your sparks
are welcome in my breast.

My sad heart,
which calls you its dearly beloved
in every hour, longs for you
to be compassionate.

Als Louise die Briefe ihres ungetreuen Liebhabers verbrannte (When Louise burned the letters of her unfaithful lover)
Translation by Emily Ezust
Concieved in hot passion,
in a rapturous hour
brought into this world- perish,
you children of melancholy!

You owe the flames your existence,
so i restore you now to fire,
with all your rapturous songs.
For alas! he sang them not to me alone.

I burn you now, and soon, my dears,
there will be no trace of you here.
But ah! The man himself, who wrote you, may still
perhaps burn long in me.

Das Veilchen (The Viloet)
Translation by Emily Ezust
A violet on the meadow grew,
So all alone, and lowly too,
It was a darling violet!
There came a youthful sheperdess,
with step so light, and heart no less,
And sang, and sang while o'er the meadow she passed.

Ah! thought the violet, might I be the fairest blossom
on the lea,
If only for a while yet!
Till found by her I love, and pressed
All fainting on her tender breast,
However, however, that moment were my last!

Das Veilchen (The Viloet), cont'd.
Ah! well a day!
The maiden went by,
She never saw the violet shy,
And she crushed the hapless violet!
It drooped and died, yet all in joy;
Tho' death be mine,
'Tis sweet to die through her, through her,
Before her feet to lie!
O hapless violet!
It was a darling violet.

An Chloe (To Chloe)
Translation by Emily Ezust
When love shines form your blue,
bright, open eyes,
and with the pleasure of gazing into them
my heart pounds and glows

And I hold you and kiss
your rosy, warm cheeks,
lovely maiden, and i clasp
you trembling in my arms.

Maiden, maiden, and I press
you firmly to my breast,
which at the last moment,
only at death, will let you go.

Then my intoxicated gaze is shadowed
by a gloomy cloud,
and I sit then, exhausted,
but blissful, next to you.

Un moto di gioja (An Emotion of Joy)
Translation by Emily Ezust
An emotion of joy
I feel in my heart
That says happiness is coming
In spite of my fears

Let us hope that the worry
Will end in contentment
Fate and love are
Not always tyrants

Dein Blaues Auge (Your Blue Eyes)
Translation: unknown
Your blue eyes are still and serene
I gaze into their depths.
You ask me what i wish to see?
I see myself well again.
I was burned by a fiery pair,
I can still feel the pain.
Your eyes are like a lake so clear,
And like a lake so cool

Vergebliches Standchen (A futile Serenade)
Translation unknown
(*He.*) Good evening, my sweetheart,
Good evening my child,
Love brings me to you,
Oh, open the door for me.

(*She*) My door is locked,
I won't let you in.
MOther gives me good advice,
If you should come in,
T'would all be over with me!

(*He*) So clod is the night,
So icy the wind,
That my heart freezes,
And my love will be extinguished;
Open for me, my child!

(she*)* If your love dies,
Let it perish!
Let is perish, never mind;
Go home to bed, to sleep
Good night, my lad,
Godd night, good night, my lad!

Standchen (Serenade)
Translation unknown
The moon shines above the mountain
Just right for people in love;
In the garden ripples a fountain,
Elsewhere silence, far and wide.
Beside the wall in the shadow,
Three students are standing
With flute and violin and zither,
And they play, and sing while playing.
The strains are stealing gently

Standchen (Serenade), cont'd.
Into the fairest maiden's dream;
She sees her blond beloved
And whispers, "Forget me not!"

Die Mainact (The May Night)
Translation unknown
When the silvery moon beams through the shrubs,
And over the lawn scatters its slumbering light,
And the nightingale sings,
I walk sadly through the woods.
Shrouded by foliage, a pair of doves
Coo their delight to me;
But I turn away seeking darker shadows,
And a lonely tear flows.
When, oh smiling image, that like dawn
Shines upon my soul, when shall I find you on earth?
ANd the loney tear flows trembling,
Burning down my cheek.

Standchen (Serenade)
Translation unknown
Softly goes my song's entreaty
Thro' the night to thee,
In the silent woods I wait thee,
Come, my love, to me.

Treetops slender sough and whisper
In the moonlight here.
No unfriendly ear shall listen,
Darling, have no fear.

Hark! the nightingales are singing,
Ah, they plead with thee!
With their notes so sweet, so ringing,
They would plead for me.

Well they know a lover's longing,
Know the pain of love.
WIth their silver toned voices,
Tender hearts they move.

Ah, let thine, as well grow tender,
Sweetheart, why so coy?
Anxious, fevered, I await thee,
Come and bring me joy,
And bring me joy!

Mein Herr Marquis (O Noble Sir)
(Adele's Laughing Song)
Translation by Lorraine Finley
O noble sir, How far you err!
You're really not discreet;
Therefore my advice is that you look twice
When judging those you meet!

My little white hand - oh! so fine! Ah!
My foot with its contour divine! Ah!
My speech ever disarming,
My waist line slim and charming!
No lady's maid could be so full of grace, you see.
Now you must own to your mistake;
Your blunder really takes the cake!

You're so funny, ha ha ha!
You amuse me, ha ha ha!
If I laugh sir, ha ha ha,
Pray excuse me ha ha ha!
Dear Marquis, you are too absurd!

My profile's Greek, and fair my cheek,
Where Nature shows her skill.
Should this silhouette not convince you yet,
My figure surely will.

So look through your glasses and see-ah!
My costume, my air of grandee-ah!
Your love is short sighted-
Alas, you're benighted!
This maid with all her art has stolen you poor heart!
You seem to see her every where,
It's very drole, I do declare!

You're so funny, ha!
You amuse me, Ha!
If I laugh sir, ha!
Pray excuse me, Ha!

Upcoming Events

April
26 Friday, 6:00 pm
SALUTE TO MALCOLM FORSYTH
Celebration Dinner
with **special guest artists**
Faculty Club, University of Alberta
Admission: $55 (including a donation of $25 to the Canadian Music Centre)

27 Saturday, 8:00 pm
Maid in Alberta
Sylvia Shadick Taylor, piano
Featuring works by Forsyth, Sastok, Sasonkin, Nicholson (world premiere), Eagle, Fisher and Bashaw. Edmonton Composers' Concert Society "New Music Alberta" concert series

May
7 Tuesday, 8:00 pm
Master of Music Recital
Tomoe Aoki, piano
Free admission

department of Music

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In Recital

Tanis Taylor, voice

accompanied by
Janna Olsen, piano
Erin Waugh, guitar

Thursday, April 25, 2002 at 5:30 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

I Attempt from love's sickness (1692-1695) — Henry Purcell
Hark the Echoing Air (1692-1695) — (1659-1695)
Music for a While (1692-1695)

Sei Areitte (1829) — Vincenzo Bellini
1. Malinconia, NInfa gentile — (1801-1835)
2. Vanne, o rosa fortunata
3. Bella Nice, che d'amore
5. Per pieta, bell'idol mio
6. Ma rendi pur contento

Intermission

Er ist's (1888) — Hugo Wolf
Auf ein altes Bild (1888) — (1860-1903)
Verborgenheit (1888)

From *The Abduction from Seraligia?* — Wolfgang Mozart
Durch Zärtlichkeit (1782) — (1756-1791)

Autumn Wind (1957-58) — Benjamin Britten
I Will Give My Love an Apple (1957-58) — (1913-1976)
Sailor-boy (1957-58)

Erin Waugh, guitar

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Taylor.

Reception to follow in the Arts Lounge.

Translation

Malinconia, NInfa gentile (Melancholy, Gracious Nymph)
Melancholy, gracious nymph
I devote my life to you:
Whoever disdains your pleasures
is not born for true pleasures.

I asked the gods for springs and hills,
they heard me at last, and I shall live content,
I shall never desire to pass beyond
that spring or that mountain.

Vanne, o rose fortunata (Go lucky rose)
Go, lucky rose,
to sit in Nice's breast,
and all will be compelled
to envy your fate.

Oh, if I could be you
just for a moment,
my heart would yearn
for no greater happiness.

But bow your head in shame,
lovely, faded rose,
your brow turns pale
with indignation and pain.

Lovely rose, both of us
are destined to share the same fate:
we shall find death there,
you from envy and I from love.

Bella Nice, che d'amore (Beautiful Nice, Who Awakens)
Beautiful Nice, who awakens
the thrill and desire of love,
ah!beautiful Nice, the sweet hope
and sole longing of my heart,
alas! the day will come, and perhaps
it is not far away,
when the pitiless hand of death
will cut the thead of my life.

When within that dark dwelling place
alas! I am a wretched burden,
ah! remember how faithfully
this heart always loved you.

Bella Nice, che d'amore (Beautiful Nice, Who Awakens), cont'd
If then upon my silent ashes
you cast a flower,
beautiful Nice, the horror
of the tomb will be less terrible to me.

I only ask you to come
and shed a tear at my tomb,
ah! If I could hope for so much
I should want to die at once.

Per pieta, bell'idol mio (For pity's sake my goddess)
For pity's sake my goddess,
do not call me ungrateful;
heaven has made me
unhappy and unfortunate enough.
That I am faithful to you
that I languish under you gaze,
Love and the gods know,
as does my heart.

Ma rendi pur contento (O love, bring contentment)
O love, bring contentment
to my beloved's heart
and I shall forgive you
if my own heart is heavy.
I fear her sufferings
more than my own,
because I live more in her
than in myself

Er ist's (It is spring)
Spring doth let her colors fly,
wafts them through the breezes gaily;
well known perfumes greet us daily,
earth doth pulse with ecstasy.
Violets so shy,
dream of near awakening
Hark, from far a sound of melody!
Spring has come at last!
Spring has come at last!
radiant all earth making, spring has come!

Auf ein altes Bild (On gazing at an old painting)
Here where the reeds and rushes grow,
and limpid waters gently flow,
see, how the child, from sin quite free,
is playing on the virgin's knee.
And close by in the woods so green,
lo, there the growing cross is seen!

Verborgenheit (Concealment)
Tempt me not, o world, again
lure me not with joys that perish,
let my heart, unspoken,
cherish all its rapture, all its pain.
Unknown grief consumes my days,
t'is with eyes all veiled by sorrow that,
when dawns each hopeless morrow,
o the glorious sun I gaze.
Only dreaming brings's me rest
only then a ray of gladness,
sent from heaven, cheers my sadness
lights the gloom within my breast.
Tempt me not, o world, again
lure me not with joys that perish,
let mine heart, unspoken,
cherish all its rapture,
all its pain.

Durch Zärtlichkeit und Schmeicheln (With tenderness and kindness)
With tenderness and kindness, and friendliness and joking
you win without provoking, a gentle maiden's heart,
a gently maiden's heart.
But surely domineering,
and nagging, shouting sneering,
and nagging shouting sneering,
sneering will only make us stubborn
and love and faith depart,
will only make us stubborn,
and love and faith depart,
make love and faith depart.

In Recital

Gillian Brinston, soprano
with
Casey Peden, soprano
Roger Admiral, harpsichord/portative organ
Mark Moran, violoncello

Wednesday, April 25, 2002 at 7:30 pm

Arts Building
University of Alberta

Program

Exulta Filia Sion (1629)	Claudio Monteverdi (1567-1643)
The Fatal Hour (1694-95)	Henry Purcell
Not All my Torments (1693)	(1659-1695)
From *Don Quixote*	
From Rosy Bowers (1694-95)	
From *Anderer Theil Kleiner Geistlichen Concerten*, Op. 9	Heinrich Schütz
Habe Deine Lust an Dem Herren (1693), SVW 311	(1585-1672)
From *Theil Kleiner Geistlichen Concerten*, Op. 8	
Erhöre Mich, Wenn Ich Rufe (1636), SWV 289	
From *Anderer Theil Kleiner Geistlichen Concerten*, Op. 9	
Der Herr Ist Gross (1636), SWV 286	

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Brinston.

Reception to follow in the Arts Lounge.

Translation

Exulta Filia Sion/Exult Daughter of Sion
Exult daughter of Sion
Give praise, daughter of Jerusalem,
Behold your Holy King,
Behold the Saviour of the world.
All ye people, clap your hands, shout unto God with the voice of exultation.
Let the Heaven rejoice, the earth exult in a joyful voice,
For the Lord has comforted his people.
He has redeemed Jerusalem.
Alleluia!

Habe Deine Lust an Dem Herren/Delight Thyself also in the Lord
Delight thyself also in the Lord;
And he shall give thee the desires of thine heart.
Commit thy way unto the Lord;
Trust also in him;
And he shall bring it to pass.
Fret not thyself because of evildoers,
Neither be thou envious against the workers of iniquities.
For they shall soon be cut down like the grass
And wither as the green herb.
Trust in the Lord and do good;
So shalt thou dwell in the lord, and verily thou shalt be fed.
Alleluia!
(Psalm 37: 4-5, 1-5)

Erhöre Mich, Wenn Ich Rufe/Hear Me When I Call
Hear me when I call,
O God of my righteousness;
Thou hast set me at large when I was in distress:
Have mercy upon me, and hear my prayer.
Hearken unto the voice of my cry,
My King and my God.
(Psalm 4:1, 5:2)

Der Herr Ist Gross/Great is the Lord
Great is the Lord, and highly to be praised;
And his greatness is unsearchable.
One generation shall laud thy works to another,
And shall declare thy mighty acts.
Alleluia!
(Psalm 145: 3-4)

department of
Music

Department of Music
University of Alberta

Madrigal Singers

Ardelle Ries, Conductor
David Wilson, Assistant Conductor
with the University of Alberta
Jazz Choir *Happnin'*
Liana Bob, Conductor

On Tour	**April 26 - May 2, 2002**
Red Deer	Friday, April 26, 8:00 pm Gaetz Memorial United Church
Calgary	Saturday, April 27, 2:00 pm Rosza Centre University of Calgary
Banff	Sunday, April 28, 7:30 pm Rolston Hall, Banff Centre
Medicine Hat	Tuesday, April 30, 7:30 pm Unity Lutheran Church
Castor	Thursday, May 2, 7:30 pm featuring the Velvet Elvis Castor Community Hall

The University of Alberta Madrigal Singers

Program

Selections will be chosen from:

Renaissance Madrigals	Thomas Weelkes
Hark, All Ye Lovely Saints Above	(ca1570-1603)
Piangete valli	Gioseppe Caimo (c1545-1584)
Le chant des oiseaux	Clement Janequin (1485-1558)
A Madrigal from the Classical Era	Thomas Linley
Hark, the Birds Melodious Sing	(1756-1778)
The Romantic Partsong	Robert Pearsal
Lay a Garland	(1795-1856)
The Madrigal in the 20th Century	William Hawley
Siepe, che gli orti vaghi	(b. 1950)
Vita de la mia vita	
Io son la primavera	
Three Shakespeare Songs	Ralph Vaughan Williams
Full Fathom Five	(1872-1958)
The Cloud Capp'd Towers	
Over Hill, Over Dale	
Eight Shakespeare Songs, Op. 80	William Mathias
Under the Greenwood Tree	(1934-1992)
Full Fathom Five	
Lawn as White as Driven Snow	
Sigh no more, Ladies	
Crabbed Age and Youth	
Dirge	
It was a Lover and his Lass	
Blow, blow thou Winter Wind	

Joel Harder, piano

The University of Alberta Jazz Choir *Happnin'*

Program

Selections will be chosen from:

More I Cannot Wish You	Frank Loesser arr Phil Mattson
God Only Knows	Brian Wilson and Mike Love arr Tomas Bergquist
Chili Con Carne	Anders Edenroth
All the Things You Are	Oscar Hammerstein II and Jerome Kern arr Gene Puerling
Everybody Talkin'	Composer and arranger unknown transcribed by Happnin'
Georgia On My Mind	Stuart Gorrell and Hoagy Carmichael arr Gene Puerling
Do Nothing 'Till You Hear From Me	Duke Ellington arr Réjean Marois
Meet Benny Bailey	Quincy Jones and Mimi Perry adapted, Réjean Marois
Love You Madly	Duke Ellington and Luther L. Henderson arr Réjean Marois
What Is This Thing Called Love?	Heather Hindman
Sh-Boom	James Keys, Carl Feaster, Floyd McRae, Claude Feaster and James W. Edwards arr Patsy Ford Simms

Text and Translation

Hark, all ye lovely saints above

Hark, all ye lovely saints above,
Diana hath agreed with Love,
His fiery weapon to remove. Fa la.
Do you not see
How they agree?
Then cease, fair ladies; why weep ye? Fa la.

See, see, your mistress bids you cease,
And welcome Love, with love's increase;
Diana hath procured your peace. Fa la.
Cupid hath sworn
His bow forlorn
To break and burn, ere ladies mourn.
Fa la.

Piangete valli (Weep, forlorn and abandoned vales)

Piangete valli, abandonate sole,	Weep, forlorn and abandoned vales;
E tu, terra, dipingi nel tuo manto	And you, earth, paint the dark lilies
I gigli oscur' e nere le viole.	And the black violets on your mantle.
La dotta Egeria e la Thebana Manto	Death has snatched the learned Egeria
Con subito furor morte n'ha tolta.	And the Theban manto from us with sudden fury.
Ricominciate o Muse il vostro pianto.	O muses, start again your weeping.

Le chant des oiseaux (The Song of the Birds)

Rèveillez vous, coeurs endormis,	Rouse yourselves, sleeping hearts,
Le dieu d'amours vous sonne.	The god of love calls you.
Vous serez tous en joie mis	You should all be joyful
Car la saison est bonne.	For spring is come.
Les oiseauz quand sont ravis	The birds, all inspired,
En leur chant font merveilles;	Do wonders with their song.
Ecoutez bien leur devis,	Listen well to their ditty;
Détoupez vos oreilles.	Unstop your ears.
Et fa ri ro frere li joli	(birdcalls)
Ti ti pi ti, chouti toui.	You, what are you saying?
Tu, que dis tu?	The little starling of Paris,
Le petit sansonnet de Paris,	The little thing: (Who's there?
Le petit mignon: (q'est là bas?	Pass, villian. By the holy head of God
Passe villain. Sainte tête Dieu,	It is time to go drinking)
Is est temps d'aller boire)	Wise, courteous and well-learned.
Sage, courtois et bien apris.	

Le chant des oiseaux (The Song of the Birds), cont'd.

A sermon, ma maitresse.
Sus madame à la messe.
A saint Trotin montrer le tétin,
Le doux musiquin.
Teo ticun, frian frian frian,
Tu tu tu, qui l'ara.
Coqui coqui oi ti oi ti,

Go to the sermon, my mistress.
Get thee to Mass, Madam.
To St. Trotin to show off your bosom
And sweet looks.

Huyt huyt, ter ter teo
Queo queo, tar tar, fouquet, quibi
Veleci, huyt huyt, ter turri.
Cocu coqui, ou est it,l le cocu?
Fuiez, fuiez, maître cocu,
Sortez de nos chapitre,
vous ne serez point retenu
Car vous n'êtes qu'un traître
Par trahison en chacun nid
Pondez sans qu'on vous sonne

(birdsongs) ...Who will have it?
(birdsongs)
Cuckoo, where is the cuckoo?
Away, go away, master cuckoo,
Get out of our company,
You will not be missed
You are nothing but a traitor.
Betraying in every nest,
You lay without being called.

Rèveillez vous, coeurs endormis,
Le dieu d'amours vous sonne.
Vous serez tous en joie mis
Car la saison est bonne.

Rouse yourselves, sleeping hearts,
The god of love calls you.
You should all be joyful
For spring is come.

Hark, the Birds Melodious Sing

Hark, hark, the birds melodious sing,
And sweetly, sweetly usher in the spring.
Close by his fellow sits the dove,
And gently whispers her his love.

Lay a Garland

Lay a garland on her hearse
Of dismal yew;
Maidens, willow branches wear;
Say she died true,
Her love was false, but she was firm.
Upon her buried body
Lie lightly, thou gentle earth.

Three Madrigals
on texts by Torquato Tasso

Siepe, che gli orti vagi (O hedge, which the lovely orchards)

Siepe, che gli orti vaghi,
E me da me dividi,
Si bella rosa in te giammai no vidi,
Com' è la donna mia,
Bella, amorosa e pia;
E mentr'io stendo, Sovra te la mano
La mi stringe pian, piano.

O hedge, which the lovely orchards
And me from myself divide,
I've never seen so beautiful a rose in you
As my lady is—
Beautiful, loving, and holy;
And while I extend over you my hand
She presses it, soft, softly.

Vita de la mia vita (Life of my life)

Vita de la mia vita
Tu mi somigli pallidetta oliva
O rosa scolorita;
Nè di beltà sei priva,
Ma in ogni aspetto tu mi sei gradita,
O lusinghiera oschiva,
E se mi segui o fuggi,
Soavemente mi consumi e struggi.

Life of my life,
You are to me like a pallid olive
or a fading rose;
Nor are you deprived of beauty,
But in every way you please me,
Whether you flatter or shun;
And whether you follow me or flee
Softly you consume and melt me.

Io son la Primavera (I am Spring)

Io son la Primavera,
Che lieta, ovaghe donne, a voi ritorno
Col mio bel manto adorno
Per vestir le campagne d'erbe e fiori
E svegliarvi nel cor novelli amori.
A me Zeffiro spira,
A me ride la terra e'l
ciel sereno
Volan de seno in seno
Gli Amoretto vezzosi a mille mille,
Chi armato di stral, di chi faville.
E voi ancor gioite,
Godete al mio venir tra risi e
canti;
Amate I vestri amanti
Or che'l bel viso amato april v'infiora;
Primavera per voi non torna ognora.

I am Spring
Who gladly, lovely women, returns to you
With my beautiful, embellished mantle
To dress the countryside in greenery and flowers
And to arouse in your hearts new loves.
For me Zephir sighs,
For me the earth laughs, as do the serene heavens;
From breast to breast fly
The charming Amoretti by the thousands,
Armed with arrows and with torches.
An you, again delighted,
Take place in my coming amidst laughing and song;
Love your loves,
Now, while April adorns lovely faces with flowers:
Spring for you will not return forever.

Three Shakespeare Songs

1. **Full fathom five thy father lies**

Full fathom five thy father lies;
Of his bones are coral made:
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell: Ding-dong.
Hark! now I hear them - ding-dong, bell.

2. **The cloud-capp'd towers, the gorgeous palaces**

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

3. **Over hill, over dale**

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire
I do wander everywhere.
Swifter than the moonè's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.

8 Shakespeare Songs

1. **Under the greenwood tree**

Under the greenwood tree
Who loves to lie with me
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

2. **Full fathom five thy father lies**

Full fathom five thy father lies;
Of his bones are coral made:
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell: Ding-dong.
Hark! now I hear them - ding-dong, bell.

3. **Lawn as white as driven snow**

Lawn as white as driven snow;
Cyprus black as e'er was crow;
Gloves as sweet as damask roses;
Masks for faces and for noses;
Bugle bracelet, necklace amber,
Perfume for a lady's chamber;
Golden quoifs and stomachers,
For my lads to give their dears:
Pins and poking-sticks of steel,
What maids lack from head to heel:
Come buy of me, come; come buy, come buy;
Buy lads, or else your lasses cry: Come buy.

4. **Sigh no more, ladies, sigh no more**
Sigh no more, ladies, sigh no more,
Men were deceivers ever;
One foot in sea and one on shore;
To one thing constant never.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no more,
Of dumps so dull and heavy;
The fraud of men was ever so
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

5. **Crabbed age and youth cannot live together**
Crabbed age and youth cannot live together:
Youth is full of pleasure, age is full of care;
Youth like summer morn, age like winter weather;
Youth like summer brave, age like winter bare.
Youth is full of sport, age's breath is short;
Youth is nimble, age is lame;
Youth is hot and bold, age is weak and cold;
Youth is wild, and age is tame.
Age, I do abhor thee; youth, I do adore thee;
O, my love, my love is young!
Age, I do defy thee: O, sweet shepherd, hie thee,
For methinks thou stay'st too long.

6. **Fear no more the heat o' the sun**
Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages;
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

6. **Fear no more the heat o' the sun** (cont'd.)
Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan;
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownéd be thy grave!

7. **It was a lover and his lass**
It was a lover and his lass
It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass.
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

And therefore take the present time
With a hey, and a ho, and a hey nonino,
For love is crownéd with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

8. **Blow, blow thou winter wind**
Blow, blow thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

Freeze, freeze thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

University of Alberta Madrigal Singers Tour Choir, 2001-2002
Ardelle Ries, conductor
David Wilson, assistant conductor

Soprano
Raven Borstad
Sonya Eagles
Tracy Fehr
Bernice Gartner
Megan Hall
Jessica Heine
Karen Nell
Janna Olson
Casey Peden
Jorgianne Talbot
Tanis Taylor

Alto
Liana Bob
Chantal Boos
Gillian Brinston
Lesley Foster
Erin Henry
Guylaine Lefebvre-Maunder
Michelle Kennedy
Elly McHan
Jen Venance

Tenor
Caleb Nelson
Josh McHan
C.D. Saint
David Sawatsky
Jason Summach

Bass
Christian Bérubé
Joel Harder
Michael Kurschat
Joedy Missal
Vaughn Roste
Trevor Sanders
John Whidden
David Wilson

Piano
Joel Harder
Janna Olson

The University of Alberta Jazz Choir *Happnin'*
Liana Bob, conductor

Vocalists
Julie Ingraham
Jen Venance
Christy McColl
Chantal Boos
Sara King
Marie-Josée Ouimet
C.D. Saint
Lincoln Ho
Caleb Nelson
Joedy Missal
Karl Coulthard

Rhythm Section
Piano
Heather Hindman
Bass
Joshua McHan
Drums
Court Laslop

If Music is an important part of your life...

Join us!

The Department of Music Offers:

- Bachelor of Music degrees with majors in Performance, School Music, Composition and Theory, Music History, and World Music with preparation for music education and graduate study. There is also a five-year combined program, Bachelor of Music/Bachelor of Education.
- Masters and Doctoral programs comprising studies in Band Conducting, Choral Conducting, Composition, Ethnomusicology, Musicology, Performance, and Theory.
- Performance experience includes:
  Concert Choir, Madrigal Singers, Concert Band, Symphonic Wind Ensemble, Jazz Band, Academy Strings, University Symphony Orchestra, Opera Workshop, West African Music Ensemble, Indian Music Ensemble and chamber music.

Deadline for 2002/2003 undergraduate admission and audition applications is May 1 with audition applications due on May 1.

For information regarding programs and available scholarships contact:

The Chair, Department of Music
3-82 Fine Arts Building, University of Alberta
Edmonton, Alberta, Canada T6G 2C9
Telephone: (780) 492-3263, Fax: (780) 492-9246
World Wide Web address: http://www.ualberta.ca/~music/

In Recital

Lindsay Schneider, soprano
Lindsey Sikora, mezzo-soprano

assisted by
Stephanie Kwan and Roger Admiral, piano

Monday, April 29, 2002 at 8:00pm

Arts Building
University of Alberta

Program

Lindsey Sikora

Et exultavit — Johann Sebastian Bach (1685-1750)

Lindsay Schneider

Va Godendo (Serse) — George Frideric Handel (1685-1759)

From *St Matthews Passion* — Johann Sebastian Bach
Recit and Aria No. 18 and 19

From *La serva padrona* (1733) — Giovanni Battista Pergolesi (1710-1736)
Stizzoso, mio stizzoso

Lindsey Sikora

From *Winterreise* (1827) — Franz Schubert (1797-1828)
13. Die Post's Journey

From *Frauenlieben und leben* (1840) — Robert Schumann (1810-1856)
2. Er, der Herrlichste von Allen
3. Ich kann's nicht fassen, nicht glauben,

Allerseelen/ All Souls' Day — Richard Strauss (1864-1949)

Lindsay Schneider

Le Colibri — Gabriel Faure (1845-1924)

From *Don Giovanni* (1787) — Wolfgang Amadeus Mozart (1756-1791)
Vedrai Carino

Vergebliches Standchen — Johannes Brahms (1833-1897)

Intermission

Lindsay Schneider

Air Champetre — Francis Poulenc (1899-1963)

Tout est si beau — Sergei Rachmaninov (1873-1943)

Lindsey Sikora

The World Feels Dusty — Aaron Copland
(Text: Emily Dickinson)

Diaphenia — Dominick Argento
(Text: Henry Constable)

From *Carmen* (1875) — Georges Bizet
L'amour est un oiseau rebelle (Habanera)
Libretto by Henri Meilhac and Ludovic Halevy
(after the novel by Prosper Merimee)

Lindsay Schneider

From *HMS Pinafore* — WS Gilbert/Arthur Sullivan (1836-1911/1842-1900)
'A Simple Sailor, Lowly Born'

The False Prophet — John Prindle Scott

From *Faust* (1859) — Charles Gounod (1818-1893)
'Ah! Je ris de me voir'

Lindsey Sikora

Time to Say Goodbye (Con Te Partiro) — Francesco Sartori
(Lyrics by Lucio Quarantotto, Translated by Frank Peterson)

Lindsay Schneider and Lindsey Sikora

Heiteres Duett der zwei Katzen — Gioacchino Rossini (1792-1868)

Translation

Lindsey Sikora
Et exultavit/And Rejoiced
And my spirit hath rejoiced
In God my Saviour

Lindsay Schneider
Recit and Aria No. 18 and 19

Va Godendo (Serse)/Joyously
Joyously and graciously ripples
That free-flowing brooklet,
And with clear waves it runs through the grass
Gaily towards the sea.

Stizzoso, mio stizzoso/My Peevish One
Peevish one, you play the conceited one, but no, it cannot do you good.
It is necessary, at my prohibition, to be silent and not to talk.
Hush, Serpina wills thus.
I believe that you understand me, yes,
Since you have known me for many days

Lindsey Sikora
13. Die Post/ The Post
From the road comes a posthorn's sound;
What ails it that it surges so,
My heart?
The post brings no letter for you,
Why then do you leap so high,
My heart?
Yes, the post is coming now from the town
Where once I had a darling sweetheart,
My heart!
Do you want to go across and see
And ask how things may be doing there,
My heart?
Wilhelm Muller/trans. Sergius Kagen

2. **Er, der Herrlichste von Allen,/ He, the Most Glorious of All**
He, the most Glorious of all
How kind he is, how good!
Gentle mouth, clear eyes
Clear mind and firm courage,
Even as in yonder blue depth,
Shine bright and glorious that star,
So is he in my heaven

2. **Er, der Herrlichste von Allen,/ He, the Most Glorious of All** (cont'd.)
Bright and glorious, sublime and far.
Wander, wander along you course,
Only to look at your light,
Only to look at it humbly,
Only to be blissful and sad!
Do not hear my silent prayer,
Offered for your happiness;
You must not know me, humble maiden,
Noble star of glory!
Only the worthiest of all
May your choice make happy,
And I will bless the noble one,
Many thousand times.
I shall regoice and I shall weep then,
Blissful, blissful I am then,
Even though my heart should break,
Break, o heart, what does it matter?
Chamisso

3. **Ich kann's nicht fassen, nicht glauben,/ I Cannot Grasp, Nor Believe It**
I cannot grasp, nor believe it,
A dream must have me bewitched,
ow could he from among all others
Have exalted and blessed poor me?
It seemed to me that he had spoken:
"I am forever yours,"
It seemed to me that I am still dreaming,
For it can never be thus.
he let me die in my dream,
Cradled on hi breast,
Let me drink blissful death
In tears of infinite joy.
Chamisso

Allerseelen/ All Souls' Day
Place on the table the fragrant mignonettes,
Bring here the last of red asters,
And let us speak again of love,
As long ago in May.
Give me the hand that I may secretly clasp it,
And if it is observed by others, I will not mind;
Give me one of your sweet glances,
As long ago in May.
Today each grave is flowering and fragrant,
Once a year is All Souls' Day, -
Come to my heart that I again may have you,
As long ago in May.
Hermann von Gilm

Lindsay Schneider

Le Colibri/ The Humming Bird

The green humming bird, the king of the hills,
Seeing the dew and the bright sun
Glitter on his nest, woven of fine grasses
Like alight breeze escapes into the air.
He hurries and flies to the nearby springs
Where the reeds make the sound of the sea
Where the red hibiscus with it's heavenly scent
Unfolds and brings a humid light to the heart.
Towards the golden flower he descends, alights
And drinks so much love from the rosy cup
That he dies, not knowing if he could have drained it!
On our pure lips, oh my beloved,
My soul likewise would have wanted to die
Of the first kiss, which has perfumed it.

Vedrai Carino/You Will See, Dearest

You will see, dearest,
if you are good,
what fine medicine
I want to give you.
It's natural.
It's not unpleasant;
And the pharmacist
Doesn't know how to make it-
It's a certain balm that I carry with me.
I can give it to you, if you want to try it.
Would you like to know where I have it?
Feel it beat;
Touch me here.

Vergebliches Standchen/The Vain Suit

HIM: Good evening my treasure,
Good evening my dear,
Love brings me here to you,
Open the door

HER: My door is locked,
you're not coming in,
I've heard my Mother say how I should rue the day
If I let you in.

HIM: The night is so cold
And so icy the wind.
My heart is frozen, as my love's soon likely to be,
Will you not be kind?

HER: Frozen your heart is and frozen your head!
Let your love freeze 'twere best
Go home to bed and rest,
So good night my lad.

Lindsay Schneider

Air Champetre/A Country Song

Lake so silent,
Alas! I ever must remember how once, to thee by friendship led,
I gazed into thy features fair, radiant goddess, half lost in the sedge and the moss by the shore.

If it only had lived, the friendship I am grieving,
Oh nymph, to follow thee enslaved,
Mingle but for a while with leaves that round thee play,
And reply to thy hidden waves!

Lake so silent,
Alas! I ever must remember how once, to thee by friendship led,
I gazed into thy features fair, radiant goddess so fair.

Tout est si beau/How Fair This Spot!

How fair this spot!
I gaze to where the golden brook runs by.
The fields are all inlaid with flowers,
The white clouds sail on high.
No step draws near, such silence reigns,
Alone with God, the pines, and thee, my only dream!

Lindsey Sikora

The world feels dusty

Emily Dickinson (text)

Diaphenia

Henry Constable (text)

L'amour est un oiseau rebelled/Love is a Rebellious Bird

Libretto by Henri Meilhac and Ludovic Halevy (after the novel by Prosper Merimee)
Love is a rebellious bird
That no one can tame;
And it's truly in vain
That one call him,
If it suits him to refuse!
Nothing helps-
Threat nor entreaty.
The one man speaks well,
The other keeps quiet;
And it's the other

L'amour est un oiseau rebelled/Love is a Rebellious Bird (cont'd.)
Whom I prefer-
He hasn't said anything,
But he pleases me.
Love!
Love is a bohemian child;
He has never known law.
If you don't love me,
I love you;
But if I love you,
Watch out for yourself!
The bird that you thought to catch
Flapped his wings and flew away,
Love is far away-
You may wait for it;
When you don't wait anymore,
There it is!
All around you,
Quickly it comes, goes away;
Then it comes back again.
When you think you have hold of it,
It evades you;
When you think you're evading it,
It has hold of you!
Love!

Lindsay Schneider
Simple Sailor, Lowly Born
The False Prophet
'Ah! Je ris de me voir'/The Jewel Song
Ah! I'm smiling, seeing myself
So beautiful in this mirror!
Is it you, Marguerite?
Answer me; answer me quickly!
No, it's no longer you!
It's no longer your face;
It's the daughter of a king
To whom people bow as she passes!
Ah, if he were here!
If he could see me like this!
Like a lady of gentility
He would find me beautiful!

Let's complete the transformation.
I'm most eager to try
The bracelet and the necklace!
God! It's like a hand
That sets itself upon my arm!
Ah!…

Lindsey Sikora
Time to say Goodbye (Con Te Partiro)
Francesco Sartori
Lyrics by Lucio Quarantotto
Translated by Frank Peterson
When I'm alone,
I dream of the horizon
And words fail me.
There is no light
In a room where there is no sun.
And there is no sun if you're not here
With me, with me.
From every window,
Unfurl my heart,
The heart that you have won.
Into me you've poured the light,
The light that you've found
By the side of the road.
Time to say goodbye.
Places that I've never seen
Or experienced with you,
Now I shall.
I'll sail with you upon ships across the seas,
Seas that exist no more.
It's time to say goodbye.
When you're far away,
I dream of the horizon
And words fail me.
And of course, I know that you're with me,
With me.
You, my moon, you are with me.
My sun, you're here with me,
With me, with me, with me.
Time to say goodbye.
Places that I've never seen
Or experienced with you,
Now I shall.
I'll sail with you upon ships across the seas,
Seas that exist no more,
I'll revive them with you.
I'll go with you upon ships across the seas,
Seas that exist no more,
I'll revive them with you.
I'll go with you,
I'll go with you.

Lindsay Schneider and Lindsey Sikora
Heiteres Duett der zwei Katzen

department of
Music

In Recital

Tomoe Aoki, piano

Candidate for the Master of Music degree in
Applied Music

Tuesday, May 7, 2002 at 8:00 pm

Arts Building

Program

Department of Music
University of Alberta

Program

Selections from
Romeo and Juliet, Op. 75 (1937) — Sergei Prokofiev (1891-1953)
Scene: The Street Awakens
The Young Juliet
The Montagues and Capulets
Friar Laurence
Romeo bids Juliet Farewell

Estampes (1903) — Claude Debussy (1862-1918)
Pagodes
La soirée dans Grenade
Jardins sous la pluie

Intermission

Piano Sonata in E Major, Op. 109 (1820) — Ludwig van Beethoven (1770-1823)
Vivace, ma non troppo – Adagio espressivo
Prestissimo
Andante: Tema con variazioni

Ballade No. 4 in F Minor (1842) — Frédéric Chopin (1810-1849)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Aoki.

Reception to follow in the Arts Lounge.

department of
Music

In Recital

Casey Peden, soprano

Candidate for the Master of Music degree in Applied Music (Voice)
assisted by

Roger Admiral, harpsichord/piano

Friday, May 10, 2002 at 8:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

Now That The Sun Hath Veil'd
His Light (An Evening Hymn on a Ground Bass) (1688) — Henry Purcell
Tell Me, Some Pitying Angel (The Blessed Virgins Expostulation) (1693) — (1659-1696)

Doug Millie, cello

Cantata No. 51 Jauchzet Gott In Allen Landen! (BWV 51) (1730) — Johann Sebastian Bach (1685-1750)

Stephen Williams, trumpet
Ken Hiese and **Kim Bertsch, violin**
Jeremy Tusz, viola
Doug Millie, cello
Jordan Beatty, bass

Intermission

Voi avete un cor fedele (K. 217) (1775) — Wolfgang Amadeus Mozart (1756-1791)

Der Schmied, Op. 19 (1859)
Feldeinsamkeit, Op. 86 (1882)
Auf dem See, Op. 59 (1885)
Nachklang , Op. 59 (1873)
Sonntag, Op. 47 (1859-60)

— Johannes Brahms (1833-1897)

Airs Chantés: (1927-28)
Air Romantique
Air Champêtre
Air Grave
Air Vif

— Francis Poulenc (1899-1963)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Peden.

Ms Peden is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Translation

Now that the Sun Hath Veil'd His Light
Now that the sun hath veil'd his light And bid the world goodnight, To the soft bed my body I dispose, But where shall my sould repose? Dear God, even in thy arms, and can there be Any so sweet security? Then to thy rest, O my soul, and, singing, praise The mercy that prolongs thy days! Alleluia.

Tell me, Some Pitying Angel
Tell me, some pitying angel, quickly say, Where does my soul's sweet darling stay, In tiger's, or more cruel Herod's way? Ah! rather let his little footsteps press Unregarded through the wilderness, Where milder savages resort:
The desert's safer than a tyrant's court. Why, fairest object of my love, why dost thou from my longing eyes remove? Was it a waking dream that did foretell Thy wondrous birth? no vision from above? Where's Gabriel now, that visited my cell? I call, I call 'Gabriel! Gabriel'; he comes not; flatt'ring hopes, farewell.
Me Judah's daughters once caress'd, Call'd me of mothers the most bless'd; Now (fatal change!) of mothers most distressed. How shall my soul its motions guide, How shall I stem the various tide, Whilst faith and doubt my lab'ring soul divide? For whilst of thy dear sight beguil'd, I trust the God, but oh! I fear the child.

Jauchzet Gott In Allen Landen
1.Arie
Jauchzet Gott in allen Landen! Was der Himmel und die Welt An Geschöpfen in sich hält, Müsse dessen Ruhm erhöhen, Und wir wollen unserm Gott Gleichfalls jetzt ein Opfer bringen, Daß er uns in Kreuz und Not Allezeit hat beigstanden.

2. Recitative
Wir beten zu dem Tempel an,
Da Gottes Ehre wohnet, Da dessen Treu' so täglich neu Mit lauter Segen lohnet. Wir preisen, was er an uns hat getan. Muß gleich der schwache Mund Von seinen Wundern lallen, So kann ein schlechtes Lob Ihm dennoch wohlgefallen.

Acclaim God in all Lands!
1. Aria
Acclaim God in all lands! Let all that in Heaven and Earth has been created exalt His glory; and we wish to bring our God an offering too, because in affliction and need He has always stood by us.

2. Recitative
We make offering at the temple where God's honour dwells, where His constancy each day afresh rewards us with pure blessing. We glorify what He has done for us. Although the mouths are feeble which babble of His wonders, even such poor praise can be pleasing to Him.

3. Arie
Höchster, mache deine Güte Ferner alle Morgen neu, So soll für die Vatertreu' Auch ein dankbares Gemüte Durch ein frommes Leben weisen, Daß wir deine Kinder heißen.

4. Choral
Sei Lob und Preis mit Ehren Gott Vater, Sohn, heiligem Geist! Der woll' in ums vermehren, Was er uns aus Gnaden verheißt. Daß wir ihm fest vertrauen, Gänzlich verlass'n auf ihn, Von Herzen auf ihn bauen, Daß uns'r Herz, Mut und Sinn Ihm festiglich anhangen; Drauf singen wir zur Stund': Amen! wir werdn't erlangen, Glaub'n wir aus Herzens Grund.

5. Arie
Alleluja!

Voi avete un cor fedele
Voi avete un cor fedele come amante appassionato, ma mio sposo dichiarato, che farete? Cangerete? Dite, allora, che sarà? Manterrete fedeltà? Ah, non credo! Gia, prevedo, mi potreste corbellar, non ancora, non per ora, non mi vuò di voi fidar.

Der Schmied
Ich hör meinen Schatz, Den Hammer er schwinget, Das rauschet, das klinget, Das dringt in die Weite, Wie Glockengeläute, Durch Gassen und Platz. Am schwarzen Kamin, Da sitzet mein Lieber, Doch geh ich vorüber, Die Bälge dann sausen, Die Flammen aufbrausen Und lodern um ihn.

Feldeinsamkeit
Ich ruhe still im hoher grünen Gras Und sende lange meinen Blick nach oben, Von grillen rings umschwirrt ohn Unterlaß, Von Himmelsbläue wundersam umwoben. Die schönen weißen Wolken ziehn dahin Durchs tiefe Blau, wie schöne stille Träume; Mir ist, als ob ich längst gestorben bin Und siehe selig mit durch ewge Räume.

3. Aria
Most High, make Thy goodness shine anew each morning.
So for that Fatherly constancy, a grateful heart may show through godly living that we are Thy children.

4. Chorale
Glory, laud, and honour be to God the Father, Son, and Holy Ghost. Who would increase in us that which He promised out of Grace, that we may firmly trust in Him, wholly depend on Him, build on Him within our hearts, that our hearts remain faithful to Him; now let us therefore sing: Amen, we will attain it; this we believe from the bottom of our hearts.

5. Aria
Alleluia!

Translation by Jacques Lasserre

You are faithful now
You are faithful now in the role of passionate lover, but if you were my husband what would you do? Would you change? Tell me, what would happen then? Would you keep faith? I do not think so! I forsee a possible deception. Not yet, not now do I intend to trust you.

The Smith
I hear my loved one swinging his hammer, the dinning and ringing reach out far and wide, like pealing of bells, through alley and square. By the black forge my loved one is sitting, but should I pass by, the bellows start blowing, the flames roar up and blaze about him.

Field Solitude
Quiet I rest in tall green grass and upward long direct my gaze, by unremittant crickets ringed, enfolded wondrously by blue sky. The fine white clouds go drifting by through th deep blue like fine silent dreams; I feel as if I have long been dead, and happy, drift in eternal regions too.

Auf dem See
Blauer Himmel, blaue Wogen, Rebenhügel um den See, Drüber Blauer Berge Bogen Schimmernd weiß im reinen Schnee. Wie der Kahn uns hebt und widget, Leichter Nebel steigt und fällt, Süßer Himmelsfriede lieget Über der beglänzten Welt. Stürmend Herz, tu auf die Augen, Sieh umher und werde mild: Glück und Frieden magst du saugen Aus des Doppelhimmels Bild. Spiegelnd sieh die Flut erwidern Turm und Hügel, Busch und Stadt, Was die Erde Schönstes hat.

On the Lake
Blue sky, blue waves, vineyards about the lake, beyond, a blue arc of mountains, shimmering white in the pure snow. As the small boat raises and rocks us, light mist rises and falls, sweet heavenly peace lies over the gleaming world. Raging heart, open your eyes, look about and grow gentle: peace and happiness can you drink in from the image of double heaven. See how the water returns, mirrored, tower and vineyard, bush and town; and you ---mirror thus in song earth's most beautiful possessions.

Nachklang
Regentropfen aus den Bäumen Fallen in das grüne Gras, Tränen meiner trüben Augen Machen mir die Wange naß. Wenn die Sonne wieder scheinet, Wird der Rasen doppelt grün: Doppelt wird auf meinen Wangen Mir die heiße Träne glühn.

Afterwards
Raindrops from the trees fall into green grass, tears from my sad eyes wet my cheeks. When the sun shines again, the grass is doubly green: doubly on my cheeks glow my burning tears.

Sonntag
So hab' ich doch die ganze Woche Mein feines Liebchen nicht gesehn, Ich sah es an einem Sonntag Wohl vor der Türe stehn: Das tausendschöne Jungfräulein, Das tausendschöne Herzelein, Wollte Gott, ich wär heute bei ihr! So will mir doch die ganze Woche Das Lachen nicht vergehn, Ich sah es an einem Sonntag Wohl in die Kirche gehn: Das tausendschöne Jungfräulein, Das tausendschöne Herzelein, Wollte Gott, ich wär heute bei ihr!

Sunday
So all the week I've not seen my dear love, on a Sunday I saw her standing at her door: my darling love, my darling sweet, would God, I were with her today! So all the week I'll not cease to laugh, on a Sunday I saw her going to church: my darling love, my darling sweet, would God, I were with her today!

Translation by George Bird and Richard Stokes

Air romantique
J'allais dans la campagne avec le vent d'orage, Sous le pâle matin, sous les nuages bas; Un corbeau ténébreux escortait mon voyage, Et dans les flaques d'eau retentissaient mes pas. La foudre à l'horizon faisait courir sa flamme Et l'Aquilon doublait ses longs gémissements; Mais la tempête était trop faible pour mon âme, Qui couvrait le tonnerre avec ses battements. De la dépouille d'or du frêne et de l'érable L'Automne composait son éclatant butin, Et le corbeau toujours, d'un vol inexorable, M'accompagnait sans rien changer à mon destin.

Romantic Air
I went through the countryside with the storm wind, under the pale morning, under the low clouds, a sinister raven accompanied my journey and my footsteps echoed in the puddles. The lightning on the horizon sent its flame crackling along and Boreas redoubled his drawn-out groans; but the storm was too weak for my soul, which covered the thunder with its throbs. From the golden remains of ash and maple autumn assembled its brilliant booty, and the raven still, with inexorable flight, accompanied me without changing anything of my fate.

Air champetre
Belle source, belle source, Je veux me rappeler sans cesse, Qu'un jour, guidé par l'amitié Ravi, j'ai contemplé ton visage, ô dèese, Perdu sous la mousse ámotié Que n'est-il demeuré, cet ami que je pleure, O nymphe, à ton culte attaché, Pour se mêler encore au souffle qui t'effleure, Et répondre à ton flot caché? Belle source, belle source, etc.

Rustic Air
Beautiful spring, I wish to remember without cease, that one day guided by friendship enchanted, I contemplated thy face, o goddess, half hidden beneath the moss, Why did he not remain, that friend whom I lament, devoted to thy cult, o nymph, to mingle once again with the breeze that carexxes thee, and to respond to thy hidden waters? Beautiful spring, etc.

Air grave
Ah! fuyez à présent, malheureuses pensées!
O! colère, o! remords! Souvenirs qui m'avez les deux tempes pressées, de l'étreinte des morts. Sentiers de mousse pleins, vaporeuses fontaimes, grottes profondes, voix des oiseaux et du vent lumières incertaines des sauvages sous-bois, insectes, animaux, beauté future, ne me repousse pas oh divine nature je suis ton suppliant. Ah! fuyez à présent, colère, remords!

Air vif
Le trésor du verger et le jardin en fête, Les fleurs des champs, des bois, éclatent de plaisir, Hélas! hélas! et sur leur tête le vent enfle sa voix. Mais toi noble océan que l'assaut des tourmentes Ne saurait ravager Certes plus dignement, lorsque tu te lamentes, Tu te prends à songer. Le trésor du verger, etc.

Grave Air
Ah! fly away now, unhappy thoughts! O anger, o remorse! You memories who have besieged my two temples with the grip of the dead. Paths covered in moss vaporous fountains, deep grottoes, voices of the birds and of the wind flickering lights of the untamed undergrowth, insects, animals, future beauty, do not repulse me o heavenly nature, I am your suppliant. Ah! fly away now, anger, remorse!

Lively Air
The treasure of orchad and festive garden, the flowers of the fields, of the woods explode with delight, Alas! and over their head the wind swells its voice. But you, noble ocean whom the assault of storms cannot devastate, for sure more worthily when you lament you begin to dream. The treasure of orchard, etc.

department of
Music

In Recital

Ariane Maisonneuve, piano

Saturday, May 11 at 8:00 pm

Sonata No. 26 in E-Flat Major, Op. 81a "Das Lebewohl" ("Les Adieux") (1809-1810) I. Adagio - Allegro II. Andante espressivo III. Vivacissimamente	Ludwig Van Beethoven (1770-1837)
Scherzo No. 1 in B Minor, Op. 20 (1832)	Frederyk Chopin (1810-1849)

Intermission

Waldesrauschen (From Two Concert Etudes) (c.1862-63)	Franz Liszt (1811-1886)
Sonata, Op. 1 (1907-1908)	Alban Berg (1885-1935)
Sonatine (1903-1905) I. Modéré II. Mouvement de Menuet III. Animé	Maurice Ravel (1875-1937)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Maisonneuve.

Ms Maisonneuve is a recipient of a Louise McKinney Post-Secondary Scholarship, a Bessie Brooks Winspear Scholarship, a Peace River Pioneer Memorial Music Award and a Beryl Barnds Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge. Everyone is welcome.

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

Lecture Recital

Leanne Regehr, piano
Candidate for the Master of Music degree
in Applied Music (Keyboard)

The Variation Form as Serious Genre:
A Comparative Analysis of the WoO 76
Sussmayer Variations and the Opus 35
Eroica Variations
by Ludwig van Beethoven

Sunday, May 12, 2002 at 3:00 pm

Studio 27 **Fine Arts Building**

Department of Music
University of Alberta

"It is a kind of music with the enormous momentum of something that revolves on its axis or moves in an orbit.".[1]

I Introduction

II The Variation Form
1) Origins in Rhetoric
2) **Performance: Eight Variations on the Trio Tändeln und Scherzen of Süssmayer, WoO 76**

III Beethoven's Contributions to Variation Form
1) Improvised Variations in late 19th Century Vienna
2) Opus 34 and 35 - *Ein wirklich ganz neue Manier*
*Heiligenstadt Testament

IV A comparison of the Süssmayer and Eroica Variations
1) Themes
2) Penultimate Variations and Finales
3) Transitions

Brief Interval (10 minutes)

Performance

Fifteen Variations and a Fugue
on an Original Theme (*Eroica*), Op. 35 Ludwig van Beethoven
(1770-1827)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Regehr.

Ms Regehr is a recipient of a Beryl Barns Memorial Award (Graduate) and a Province of Alberta Graduate Award.

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[1] Donald Francis Tovey, *Beethoven* (London: Oxford University Press, 1944), 125.

department of
Music

Solo Piano Recital

by

Michelle Marie Santiago

Convocation Hall, Old Arts Building
University of Alberta

Saturday, May 12, 2001
at 8:00 o'clock in the evening

Mozart, Beethoven and Chopin all became more interested in counterpoint near the end of their creative lives, and the later works of these three composers reveal different methods of integrating counterpoint with their own harmonic and formal languages. Mozart became familiar with the works of Bach and Händel through his friendship with Baron von Swieten, and in much of Mozart's music of the late 1780s there is an attempt to combine counterpoint in the style of Bach with classical form. The Piano Sonata in D major, K576 (Mozart's last), was composed in 1789, the year of his trip to Leipzig. The influence of Bach on Mozart is clearly revealed in this work. The secondary material of both the first and third movements is contrapuntally derived from the primary material. Contrapuntal techniques are also used in the development and recapitulation of the first movement.

Beethoven's Piano Sonata in E major, Op.109 (1820) is the first of a trilogy (Opp. 109, 110, and 111), his last sonatas for piano. Beethoven's increasing obsession with counterpoint, and the fugue in particular, is apparent in many of his late works, including Op.109. Other hallmarks of Beethoven's late style that can be found in Op. 109 include an interest in theme and variations, such as those that make up the third movement, and a new-found simplicity of lyricism, almost hymn-like in expression, which can be heard in the theme itself, particularly in its return at the end of the movement. Abrupt changes of sharply contrasted moods, and a fascination with the trill, other features of Beethoven's late style, are also present in this sonata. Of all Beethoven's piano sonatas, Op.109 is the furthest removed from the classical sonata structure. The first two movements, as different as they are, are both in sonata form, the second movement providing, at the same time, the traditional scherzo.

With his four ballades, Chopin created a new genre of a large-scale dramatic work that follows a narrative structure. Chopin disliked programmatic associations in relation to music, and the ballades are strictly musical narratives. The Fourth Ballade, composed at Nohant (George Sand's manor house) in the summer of 1842, is one of Chopin's greatest works. Although Bach was (along with Mozart) his favourite composer, the increased use of counterpoint in Chopin's later works stems partly from a study of a treatise by Cherubini. In the Fourth Ballade, themes are often combined with counter-melodies, and a striking use of canonic imitation occurs at one point. The overall structure is related to sonata form, though Chopin develops his own unique design to accord with the dramatic flow.

Liszt wrote his two concert studies, *Waldesrauschen* and *Gnomenreigen*, on a small upright piano while he lived in temporary lodgings in Rome in 1862. The former is a gossamer portrait of nature, while the latter is a mischievous scherzo, recalling Mendelssohn's *A Midsummer Night's Dream*. "Vallée d'Obermann," from *Années de Pèlerinage: Suisse* (1852), was inspired by the main character of Pivert de Senancour's novel *Oberman* (1804), who suffers an existential crisis while enduring a self-imposed exile in Switzerland. In this work, Liszt succeeds in combining the demands of musical structure with explicit poetic content. He described it as "the monochord of the inexorable loneliness of human suffering."

Very different physical and emotional landscapes are explored in Debussy's *L'isle joyeuse* (1903–4). Inspired by Watteau's painting "L'Embarquement pour Cythère," and composed as a memoir of a holiday he took in the summer of 1903 with his soon-to-be second wife, Emma Bardac, this piece is one of Debussy's most extrovert. The pianistic style follows in the tradition of Chopin and Liszt; the composer wrote that it "seems to embrace every possible manner of treating the piano, combining as it does strength with grace."

Programme

Wolfgang Amadeus Mozart (1756 – 1791)

Sonata in D, KV 576, "Trumpet Sonata" (1789)

Allegro
Adagio
Allegretto

Ludwig van Beethoven (1770 – 1827)

Sonata no. 30 op. 109 in E (1820)

Vivace, ma non troppo – Adagio espressivo – Tempo I
Prestissimo
Gesangvoll, mit innigster Empfindung

Intermission

Frédéric Chopin (1810 – 1849)

Ballade no. 4 op 52 in F minor (1842)

Franz Liszt (1811 – 1886)

Zwei Konzertetüden (1862)

"Waldesrauschen"
"Gnomenreigen"

from Années de pèlerinage, première année, Suisse (1852)

"Vallée d'Obermann"

Claude Debussy (1862 – 1918)

L'isle joyeuse (1903-1904)

This recital is lovingly dedicated to the memory of
Dr. Ernesto B. Lejano (1933 – 2000).

Michelle Marie Santiago

Michelle Marie Santiago was born in Edmonton in 1982 and began her music studies at the Alberta College Conservatory of Music (Early Childhood Program) in 1984. She was accepted into the piano studio of Dr. Ernesto Lejano in 1993 and studied with him until his recent passing. Michelle received a piano performer's ARCT in 1998 and has completed the second year of a Bachelor of Music degree at the Department of Music, University of Alberta. She studies piano with Dr. Jacques Després.

Michelle won the University Symphony Orchestra Concerto Competition in 1999 and was the featured soloist at Music Makers II at the Winspear Centre for Music.

Winning numerous prizes and scholarships at the Edmonton Kiwanis Music Festival, Michelle had the honor of representing Edmonton at the 1997 and 1999 Alberta Music Festivals and also represented Alberta at the Canadian Federation of Music Teachers' Association National Piano Competition in 1999. This summer she will again be participating in both competitions.

Michelle has appeared in various recitals and performances at the Francis Winspear Centre for Music, Eckhardt-Gramatte Hall in Calgary, Alberta Government House, Edmonton City Hall, Alberta College Muttart Hall, Grande Prairie Regional College Performing Arts Recital Hall, the Kennedy Center in Washington, D.C. and at the Eastman Piano Festival and International Piano Competition for Young Artists in Rochester, N.Y.

This summer, Michelle will return to the Aspen School of Music to study with John Perry.

Michelle is a recipient of numerous scholarships including Beryl Barns Memorial Undergraduate Awards, a William and Mary Hawrysh Memorial Leadership Scholarship, Universiade '83 scholarships, a Faculty of Arts Achievement Award, a Bessie Brooks Winspear Scholarship, a Peace River Pioneer Memorial Scholarship in Music, Aspen Music School scholarships and a study grant from the Alberta Foundation for the Arts.

Acknowledgments

Dr. Jacques Després and Dr. Joachim Segger

Nathan Seinen

Alfred and Maria Fung

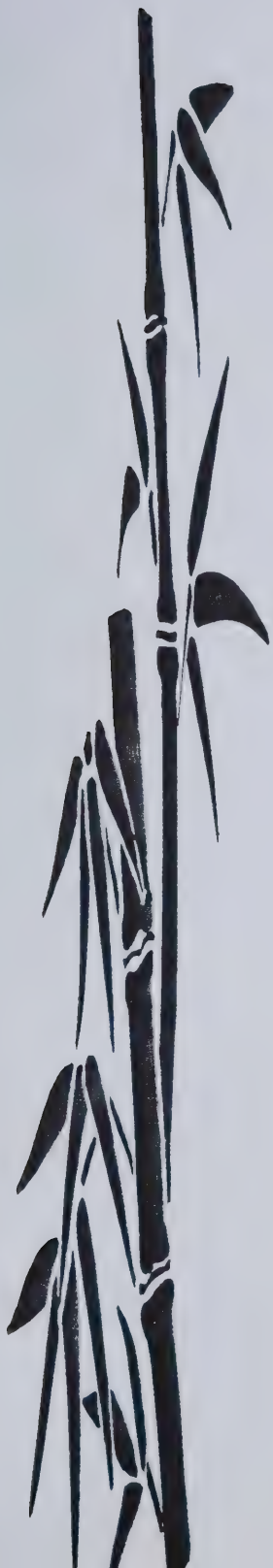
Eunice and Sherwood Shankland

Winfield Miclat

Department of Music, University of Alberta

Alberta Foundation for the Arts

Alberta Registered Music Teachers Association



~In Recital~

Megan Miller, piano
Thursday, May 16, 2002
8:00pm
Convocation Hall

Sonata in A-flat Major, Hb. XVI: 46 (1786) — *Joseph Haydn (1732-1809)*
- *Allegro moderato*
- *Adagio*
- *Presto*

Suite, Op. 14 (1916) — *Béla Bartók (1881-1945)*
- *Allegretto*
- *Scherzo*
- *Allegro molto*
- *Sostenuto*

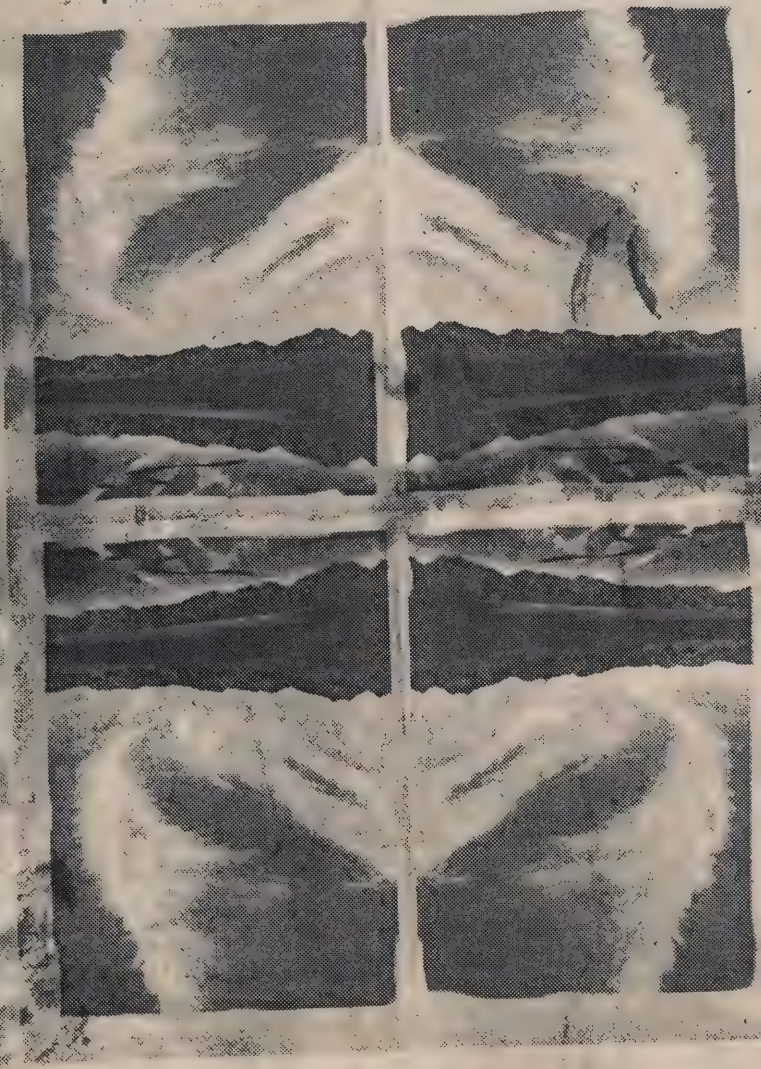
Intermission

Pictures at an Exhibition (1874) — *Modeste Mussorgsky (1839-1881)*
- *Promenade*
- *Gnomus*
- *Il Vecchio Castello*
- *Tuileries (Children Quarreling After Play)*
- *Bydlo*
- *Ballet of the Chicks in Their Shells*
- *Two Polish Jews, One Rich, the Other Poor*
- *Limoges, The Market Place*
- *Catacombae, Sepulcrum Romanum*
- *Con Mortuis in Lingua Mortua*
- *The Hut on Fowl's Legs (Baba Yaga)*
- *The Great Gate of Kiev*

Everyone is welcome to a reception in the Arts Lounge following the recital.

17.05.02 20:00

Piano ROGER ADMIRAL
Soprano KATHLEEN COCORAN



PROGRAMME

TROIS POEMES DE STEPHANE MALLARME — CLAUDE DEBUSSY
- Soupir
- Placet futile
- Eventail

FETES GALANTES I — CLAUDE DEBUSSY
- En sourdine

FETES GALANTES II — CLAUDE DEBUSSY
- Colloque sentimental

PaRaBoLa — LAURIE RADFORD

TERRITOIRES DE L'OUBLI — TRISTAN MURAIL

INTERMISSION

PRELUDES BOOK II
- La Terrasse des audiences du claire de lune — CLAUDE DEBUSSY

PRELUDES I — CLAUDE DEBUSSY
- La Fille aux cheveux de lin
- Minstrels

ROILING — LAURIE RADFORD

BALLADE DE VILLON A S'AMAYE — CLAUDE DEBUSSY

LE PROMENOIR DES DEUX AMANTS — CLAUDE DEBUSSY
- Auprès de cette grotte sombre
- Crois mon conseil, chère Climène
- Je tremble en voyant ton visage

RONDEL: LE TEMPS A LAISSIE SON MANTEAU — CLAUDE DEBUSSY

ROGER ADMIRAL piano
KATHLEEN CORCORAN soprano

TROIS POEMES DE STEPHANE MALLARME

SOUPIR
Stephane Mallarmé

Mon âme vers ton front où rêve, ô calme soeur,
Un automne jonché de taches de rousseur
Et vers le ciel errant de ton oeil angélique
Monte, comme dans un jardin mélancolique,
Fidèle, un blanc jet d'eau soupier vers l'Azur!
Vers l'Azur attendri d'Octobre pale et pur
Qui mire aux grands basins sa langueur infinie
Et laisse, sur l'eau morte où la fauve angonie
Des feuilles erre au vent et creuse un froid sillon,
Se traîner le soleil jaune d'un long rayon.

PLACET FUTILE
Stephane Mallarmé

Princesse! À jalouser le destin d'une Hébé
Qui poind sur cette tasse au baiser de vos lèvres,
J'unse mes feux mais n'ai rang discret que d'abbé
Et ne figurerai même nu sur le Sèvres.
Comme je ne suis pas ton bichon embarbé,
Ni la pastille, ni du rouge, ni jeux mièvres
Et que sur moi je sais ton regard clos tombé,
Blonde don't les coiffeurs divins sont des orfèvres!
Nommez nous... tois de qui tant de ris framboisés
Se joignent en troupeaux d'agneaux apprivoisés
Chez tous broutant les voeux et bêlant aux délires,
Nommez nous pour qu'Amour ailé d'un éventail
M'y peigne flute aux doigts endormant ce bercail,

THREE POEMS BY STEPHANE MALLARME

SIGH
Stephane Mallarmé

My soul rises towards your brow,
where, o calm sister,
Dreams an autumn strewn with strains of russet,
And towards the wandering sky of your angelic eye,
As, in a melancholy garden, a white jet of water
Faithfully sighs towards the azure!
Towards the compassionate azure of pale,
Pure October that mirrors its infinite languor
In the great pools and in the dead water
Where the tawny agony of the leaves wanders in,
The wind, digging a cold furrow,
Lets the yellow sun drag itself out in a long ray.

FUTILE PETITION
Stephane Mallarmé

Princess! To envy the fate of a Hebe
Dawning on this cup at the kiss of your lips,
I use my ardour, but have only the sober rank of an abbe
And shall not even appear naked on the Sevres porcelain.

Since I am not your bearded lap-dog,
Nor lozenge nor rouge, nor affected games,
And since I know your closed glance has fallen on me,
Blonde whose divine hairdressers are goldsmiths!

Name us...you of whom so much rasberry laughter

Princesse, nommez nous berger de vos sourires.

EVENTAIL
Stephane Mallarmé

O rêveuse, pour que je plonge
Au pur délice sans chemin,
Sache, par un subtil mensonge,
Garder mon aile dans ta main.
Une fraîcheur de crepuscule
Te vient à chaque battement
Don't le coup prisonnier recule
L'horizon délicatement.
Vertige! Voici que frissonne
L'espace comme un grand baiser
Qui, fou de naître pour personne
Ne peut jaillir ni s'apaiser.
Senstu le paradis farouche
Ainsi qu'un rire enseveli
Se couler du coin de ta bouche
Au fond de l'unanime pli!
Le scepter des ravages roses
Stagnants sur les soirs d'or, ce l'est,
Ce blanc vol fermé que tu poses
Contre le feu d'un bracelet.

FETES GALANTES I

EN SOURDINE
Paul Verlaine

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profound.

Fondons nos âmes, nos coeurs
Et nos sens extasiés,
Parmi les vagues languers
Des pins et des arbousiers.

Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton Coeur endormi
Chasse à jamais tout dessein.

Is hoined into a flock of tame lambs
Cropping everyone's desires and beating in delirium,

Name us...so that Love winged with a fan
May paint me there, my flute in my fingers, lulling this sheepfold,
Princess...name us shepherd of your smiles.

ANOTHER FAN
Stephane Mallarmé

O dreamer that i may plunge
Into pure and pathless delight,
Know how to keep my wing
In your hand by a subtle falsehood.

A twilight coolness comes to you
At each fluttering,
Whose captive stroke
Delicately pushes back the horizon.

Vertigo! behold space shivering
Like a vast kiss which,
Driven mad by coming to birth for no one,
Can neither gush forth nor calm itself.

Do you feel the savage paradise
Like hidden laughter
Flow from the corner of your mouth
To the bottom of the unanimous fold!

This is the sceptre of rose-coloured shores
Stagnant over golden evenings,
This white closed flight which you place
Against a bracelet's fire.

Laissons-nous persuader
Au soufflé berceur et doux
Qui vient à tes pieds rider
Les ondes de gazon roux.

Et quand, solennel, le soir
Des chênes noirs tombera,
Voix de notre désespoir,
Le rossignol chantera.

FETES GALANTES II

COLLOQUE SENTIMENTAL
Paul Verlaine

Dans le vieux parc solitaire et glace,
Deux formes ont tour à l'heure passé.

Leurs yeux sont morts et leurs lèvres sont molles,
Et l'on entend à peine leurs paroles.

Dans le vieux parc solitaire et glace,
Deux specters ont évoqué le passé.

-Te souvient-il de notre extase ancienne?
-Pourquoi voulez-vous donc qu'il m'en souvienne?

-Ton Coeur bat-il toujours à mon seul nom?
Touours vois-tu mon âme en rêve? - Non.

-Ah! Les beaux jours de bonheur indicible
Où nous joignions nos bouches! - C'est possible.

-Qu'il était bleu, le ciel, et grand, l'espoir!
-K'espoir a fui, vaincu, vers le ciel noir.

Tels ils marchaient dans les avoines folles,
Et la nuit seule entendit leurs paroles.

FETES GALANTES I

MUTED
Paul Verlaine

Calm in the twilight
Cast by lofty boughs,
Let us steep our love
In this deep quiet.

Let us blend our souls, our hearts
And our enraptured senses
With the hazy languor
Of arbutus and pine.

Half-close your eyes,
Fold your arms across your breast,
And from your heart now lulled to rest
Forever banish all desire.

Let us both succumb
To the gentle and lulling breeze
That comes to ruffle at your feet
The waves of russet grass.

And when, solemnly, evening
Falls from the black oaks,
Voice of our despair,
The nightingale shall sing.

FETES GALANTES II

LOVERS' DIALOGUE
Paul Verlaine

In the ancient park, deserted and frozen,
Two shapes have just passed by.

Their eyes are dead and their lips are lifeless,
And their words can hardly be heard.

In the ancient park, deserted and frozen,
Two specters were recalling the past.

-Do you remember our past rapture?

BALLADE DE VILLON A S'AMAYE
François Villon

Faulse beauté, qui tant me couste cher,
Rude en effet, hypocrite doulceur,
Amour dure, plus que fer, à mascher;
Nommer te puis de ma deffaçon soeur.
Charme felon, la mort d'ung povre cueur,
Orgueil mussé, qui gens met au mourir,
Yeulx sans pitié! Ne veult droict de rigueur,
Sans empirer, ung povre secourir?

Mieulx m'euxt valu avoir esté crier
Ailleurs secours, c'est esté mon bonheur:
Rien ne m'eust sceu de ce fait arracher;
Trotter m'en fault en fuyte à deshonneur.

Haro, haro, le grand et le mineur!
Et qu'est cecy? Mourray sans coup ferir,
Ou pitié peult, selon ceste teneur,
Sans empirer, ung povre secourir?

Ung temps viendra, qui fera desseicher,
Jaulnir, flestrir, vostre espanie fleur:
J'en risse lors, se tant peusse marcher,
Mais las!nenny: Ce seroit donc foleur,
Vieil je seray; vous laide et sans couleur.
Or, beuvez fort, tant que ru peult courir.
Ne donnez pas à tous ceste douleur,
Sans empirer, ung povre secourir.

Prince amoureux, des amans le greigneur,
Vostre mal gré ne vouldroye encourir;
Mais tout franc cueur doit, par Nostre Seigneur,
Sans empirer, ung povre secourir.

LE PROMENOIR DES DEUX AMANTS
Tristan l'Hermite

AUPRÈS DE CETTE GROTTE SOMBER

Auprès de cette grotte somber
Où l'on respire un air si doux,
L'onde lutte avec les cailloux,
Et la lumière avecque l'ombre.

-Why would you have me remember?

-Does your heart still surge at my very name?
Do you still see my soul when you dream?- No.

-Ah, the beautiful days of inexpressible bliss
When our lips met!-It may have been so.

-How blue the sky, how hopes ran high!
-Hope has fled, vanquished, to the black sky.

So they walked on through the wild grasses,
And the night alone heard their words.

BALLAD OF VILLON TO HIS LOVE
François Villon

False beauty, for whom I pay so great a price,
Harsh, in truth, behind a mask of sadness,
A love that's tougher to chew than steel,
I name you sister of my undoing.
Criminal charm, death of my poor heart,
Hidden pride that send folk to their destruction,
Eyes devoid of pity-will not Justice
Help a poor man without crushing him?

It had been better to have begged
For help elsewhere, it might have made me happy.
Nothing could snatch me from this fate.
Now I must retreat in shame.

Help me help me, one and all!
But what? Am I to die and not strike a blow?
Or will Pity, softened by these sad words,
Help a poor man without crushing him?

Ces flots, lasses de l'exercice
Qu'ils ont fait dessus ce gravier,
Se reposent dans ce vivier
Où mourut autrefois Narcisse...

L'ombre de cette fleur vermeille
Et celle de ces joncs pendants
Paraissent ester là-dedans
Les songes de l'eau qui sommeille.

CROIS MON CONSEIL, CHERE CLIMENE

Crois mon conseil, chère Climène;
Pour laisser arriver le soir,
Je te prie, allons nous asseoir
Sur le bord de cette fontaine.
N'ouïs-tu pas soupirer Zéphire,
De merveille et d'amour atteint,
Voyant des roses sur ton teint,
Qui ne sont pas de son empire?

Sa bouche d'odeur toute pleine,
A soufflé sur notre chemin,
Mèlant un esprit de jasmin
À l'ambre de ta douce haleine.

JE TREMBLE EN VOYANT TON VISAGE

Je tremble en voyant ton visage
Fltter avecque mes desires,
Tantj'ai de peur que mes soupirs
Ne lui fassent faire naufrage.

De crainte de cette aventure
Ne commets pas si librement
À cet infidèle element
Tour les trésors de la Nature.

Veux-tu, par un doux privilege,
Me mettre au-dessus des humains?
Fais-moi boire au creux de tes mains,
Si l'eau n'en dissout point la neige.

Time will come that will dry up,
Fade, and wither your full-blown
flower;
Then I shall laugh, if I can still walk,
But alas! Nay-that would be folly:
I shall be old; you ugly and wan.
So drink deep, while the river still
runs.
Give this pain to no one else-
Help a poor man without crushing
him.

Prince of lovers, greatest of them all,
I had sooner not incur your wrath,
But every honest heart should, by Our
Lord,
Help a poor man without crushing
him.

THE TWO LOVERS' PROMENADE

Tristan l'Hermite

CLOSE TO THIS DARK GROTTO

Close to this dark grotto,
Where the air is so soft,
The water contends with pebbles,
And light contends with shade.

These waves, tired of moving
Across this gravel,
Are reposing in this pond
Where long ago Narcissus died...

The shadow of this crimson flower
And of those bending reeds
Seem in the depths to be
The dreams of the sleeping water.

TRUST MY COUNSEL, DEAR CLIMENE

Turst my counsel, dear Climene;
While waiting for evening to fall,
I beg you, let us sit
At this fountain's edge.

Can you not hear Zephyrus sigh,
Sticken with wonder and love

RONDEL
Charles d'Orléans

Le temps a laissié son manteau
De vent, de froidure et de pluye,
Et s'est vestu de broderye,
De soleil raiant, cler et beau.

Il n'y a beste ne oiseau
Quie en son jargon ne chante ou crye:
Le temps a laissié son manteau.

Rivière, fontaine et ruisseau
Portent, en livrée jolye,
Goultes d'argent d'orfaverie.
Chascun s'abille de nouveau,
Le temps a laissié son manteau.

ROILING
Laurie Radford

...slivers of energy
riding the gusts earthward,
misshapen mirrors shattering with
motor-like precision
into fragments of reflection;
snapping knives, translucent razor
tongues,
cutting, inserting, prying, pecking,
hammering, chiseling,
erupting into shards,
smeared over an earghly canvas;
crisp and clear,
a single blinding glint of tomorrow,
insistent, lingering, entreating,
enthralling;
a roiling glaze strewn over eyes
squinting with ecstasy and abandon...

At the sight of roses on your cheeks,
Overwhich he has no power?

His mouth, so full of fragrance,
Has breathed across our path,
Mingling jasmine essence
With the amber of your sweet breath.

I TREMBLE WHEN I SEE YOUR FACE

I tremble when I see your face
Floating with my desires,
So frightened am I that my sighs
Might cause your face to drown.

For fear of this misfortune,
Do not endow too freely
That untrustworthy element
With all of Nature's treasures.

Will you, as a sweet privilege,
Let me drink from your cupped hands,
If the water melt not their snow.

RONDEL
Charles d'Orléans

The season has shed its cloak
Of wind and cold and rain
And donned embroidered garments
Of radiant sunshine, clear and fair.

There is no beast nor bird
That in its own tongue does not sing or
cry:
The season has shed its cloak.

River, fountain, and brook
Wear, as pretty livery,
Drops of silver jewellery.
Each thing clads itself anew,
The season has shed its cloak.

JAZZ BAND

An Evening of Big Band Jazz

Grant MacEwan College
and
University of Alberta
Jazz Bands
Raymond Baril and
Tom Dust, Directors

Monday, October 21, 2002
at 8:00 pm

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Cherry Point	Neal Hefti
Moose The Mooche	Charlie Parker arr. John LaBarbera
Skylark	Johnny Mercer & Hoagy Carmichael arr. Jerry Nowak
Vocalist: Signy Arnason	
Shuffle For The Count	Tom Brown
Sophisticated Lady	Mitchell Parish, Irving Mills & Duke Ellington arr. Art Dedrick
Tambo	Dominic Spera
Intermission	
Blues In The Basement	Fred Stride
Post	Frank Mantooth
Witchcraft	Cy Coleman arr. Dave Wolpe
Vocalist: Louise Dawson	
Got The Basie Feelin'	Neal Finn
Make My Day	Bill Holman
Angel Eyes	Brent & Dennis arr. Matt Harris
Vocalist: Louise Dawson	
Chronometry	Fred Sturm

Grant MacEwan College and University of Alberta Jazz Bands, 2002-2003
Ray Baril and Tom Dust, Directors

Jazz Band I

Alto Saxophone
Josh Capri (GMC)
Cayley Burgess (GMC)

Tenor Saxophone
Laura Craig (GMC)
Jason Banack (UA)

Baritone Saxophone
Jessica Dyck (UA)

Trumpet
Jeremy Maitland (UA)
Ryan Frizzell (UA)
Heidi Schwonik (UA)
Ashley Clelland (GMC)
Chuck Isaacs (GMC)

Trombone
Alden Lowrey (UA)
Marty Majorowicz (UA)
Joanna Henshaw (UA)

Bass Trombone
Ted Huck (UA)

Piano
Paul Richey (GMC)

Guitar
Jon Lovell (GMC)

Bass
Geof Davison (GMC)

Drums
Christopher Walton (GMC)

Vocalist
Louise Dawson (UA)

Jazz Band II

Alto Saxophone
Dan Davis (U of A)
Kyle Swenson (U of A)

Tenor Saxophone
Jon McCormack (GMC)
Danielle Geoffrey (GMC)

Baritone Saxophone
Bernie Primbs (GMC)

Trumpet
Caleb Nelson (U of A)
Elysia Hunt (GMC)
Janita Burgess (U of A)
Heather Stuart (GMC)
Ian Trace (U of A)

Trombone
John Fielding (U of A)
Ben Tupling (U of A)
Christopher Drobot (U of A)

Bass Trombone
Matt Clarke (GMC)

Piano
Dan Bauman (GMC)

Guitar
Catherine Hiltz (GMC)

Bass
Aleks Argals (U of A)

Drums
Blair Fix (GMC)

Bongos
Court Laslop (U of A)

Vocalist
Signy Arnason (GMC)

Upcoming Events

October
22 Tuesday, 1:30 pm
Brass Masterclass
Patrick Sheridan, tuba
Professor of Tuba, Royal Northern College of Music (England) , The Royal Scottish Academy of Music (Scotland) , Rotterdam Conservatory (Netherlands)
Sponsored by Boosey and Hawkes and The Bandstand, Ltd. Free admission

25 Friday, 8:00 pm
Faculty & Friends
Scott Whetham, tuba
Gerald Onciul, French horn
Judy Loewen, piano
Wilder, *Suite for Horn, Tuba and Piano*
Quincy Porter, *Sonata for Horn*
Alan Gilliland, *Basse Dance for Horn and Tuba*
Gregson, *Concerto for Tuba*
David Gillingham, *Divertimento, for Horn, Tuba and Piano*
Admission: $12/adult, $7/student/senior

28 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta
Free admission

28 Monday, 8:00 pm
Master of Music Recital
David Wilson, Choral Conducting
Special Guests:
Ariane Maisonneuve, piano
Robert Zylstra, organ
with **The Haydn Festival Orchestra Franz**. Program will include works by Haydn Cardoso, Heinrich Schütz and Brahms. Free admission

November
4 Monday, 12:10 pm
***Music at Noon*, Convocation Hall Student Recital Series** featuring students from the Department of Music. Free admission

5 Tuesday, 3:30 pm
Piano Masterclass
Milton Schlosser (Adjunct Professor of Piano). Free admission

7 Thursday, 12:00 pm
Jazz Masterclass
Visiting Artist **Dean McNeill**
Studio 27, Fine Arts Building 2-7
Free admission

8 Friday, 10:00 am
Trumpet Masterclass
Visiting Artist **Dean McNeill**
Studio 27, Fine Arts Building 2-7
Free admission

8 Friday, 8:00 pm
Visiting Artist Recital
Dean McNeil, trumpet
Program will include works by Arnold, Martini, Saint-Saëns, Gregson, Bozza, Gershwin and others

15 Friday, 2:30 pm
The Centre for Ethnomusicology presents **World Music Sampler 2002 Partners in Music Research** featuring live music and dance from Japan, Africa, the Andes, India, Latin America, and Canada with special guest **Tom Phillips** from Calgary. Admission is free .For more information, contact The Centre for Ethnomusicology, Fine Arts Building 2-11, Telephone: 492-8211

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).